

A CRIMEAN TATAR VARIANT OF THE ČORA BATIR EPIC

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Apart from the Edige epic, the story of Čora Batir is the best-known and most popular Nogay epic of Kipchak origin. Since the first publication of a version by the Russian Turcologist, I. Berezin (1862), a large number of variants, among them Nogay, Crimean and Dobrudjan Tatar, Kazak, Karakalpak, Kazan Tatar, Bashkir and Karachay-Balkar versions, have cropped up and been brought to light. An early variant of the epic was recorded by the Hungarian Turcologist, Ignác Kúnos, but it has remained in manuscript. He collected his material from Crimean Tatar informants in a Russian prisoner-of-war camp near Esztergom (Hungary) in 1915. The present work, published for the first time in print, contains the original Crimean Tatar text and its translation, supplied with an introductory study and annotations. The main value of the epic variant recorded by Kúnos lies in that its content and plot show close relationship with the earliest recorded Nogay texts.

Key words: Edige, Čora Batir, Nogay epic, Crimean Tatar epic, Kipchaks, Ignác Kúnos, folklore.

Similarly to the Kazaks and the Karakalpaks, the Nogays, who also belong to the Aral-Caspian group of the Kipchak Turks, were formed from the Tatar tribes and clans nomadising between the Volga and Emba rivers at the time of the disintegration of the Golden Horde. Though they received their name, which was of Mongolian origin (*noyai* < Mong. *noqai* ‘dog’), after the 13th-century warlord, Emir Nogay, their leading clan was the Mangit from whom their famous leader, Edige mirza (*Edigei* of the Russian sources) descended (Vásáry 1993). During the 15th century, in the process of the gradual disintegration of the Golden Horde, a new steppe aristocracy began to rise on in the trans-Volgan territories of the Golden Horde, led by Edige, then by his son Nūraddīn (1426–1440) and by the 16th century the new state formation called the Nogay Horde became a dominant power in the region. The Nogay clans were gaining grounds, advancing towards the Volga River and by the 1550s they had occupied the territory between the Volga and the Yayik (Ural) Rivers. At the time of their rise in the early 16th century, the former territory of the Golden Horde and its

short-lived successor, the Great Horde (*Uluğ Ordu*) was occupied by three independent Tatar states, each headed by a khan: the Khanate of Kazan, the Khanate of Astrakhan and the Crimean Khanate. After Grand Prince Ivan IV of Moscow had conquered Kazan in 1552 and Astrakhan in 1556, the Great Horde of the Nogays (*Uluğ Noğay*) proclaimed itself a Russian protectorate whereas the Lesser Horde (*Kişi Noğay*) joined the Crimean Khanate. In the middle of the 17th century the Oirat Mongols of Dzungaria (alled also Kalmyks) migrated to the Volga region and tried to seize and settle on the territory of the Nogays. During their incessant fight against the intruder Kalmyks the Volga Nogays were further dismembered into several sub-groups. Some of them were assimilated into the Kazan Tatars and the Bashkirs, others took refuge in the Caucasus. Many of them went to the County Mangkistau in Western Kazakhstan and were assimilated into the Kazak *Kişi Žüz*. During the 17th–18th centuries the Nogay clans established a few quasi-independent states (Yedisian Khanate, Djemboyluk) in the West, on the border of the Ottoman and Russian empires, but after the Crimean Khanate had been annexed by Russia in 1783, most of these Nogays became Russian subjects. Although they started migrating at the beginning of the 1800s, it was at the time of the Crimean War (1852–1856) that large masses of the Crimean Nogays emigrated to Dobrudja and Turkey. The Nogays, whose number has drastically shrunk to a mere 100,000 by the 20th century, mostly inhabit the territory north of the Caucasus. Their present dwelling places in the Republic of Dagestan and the neighbouring Chechen-Ingush Republic comprise the vast tracts of grassland that lies between the Caspian Sea and the Terek and Kuma Rivers, the so-called Nogay Steppe. Besides, there is a small number of them living in Russia, in the Stavropol Territory and near Cherkessk, in the Karachay-Cherkes Autonomous Territory. Furthermore, there are sizable masses of Nogays also in Romania and in Bulgaria.¹

The epic cycle called *Noğaydın qırq batırı* ‘The forty heroes of the Nogays’ or *Qırımñ qırıq batırı* ‘The forty heroes of the Crimea’, as is known among the Kazaks, relates the stormy history of the Nogays in the 15th–16th centuries. The epic poems are called *batırlıq yır/jır* (heroic poems) by the Nogays and Kazaks, but the Kazan and Crimean Tatars and the Bashkirs designate them rather as *destan* (‘legend’, a word of Persian origin) or *hikâye(t)* (‘story’, a word of Arabic origin). The heroes of these epic poems are mainly historical personalities, suffice it to mention here the most common heroic poem *Edige*, which recounts the deeds of the famous ‘kingmaker’ of the Golden Horde. In the 16th–17th centuries vast masses of the Nogays left their homeland and settled down in other places often together with other people, and as a consequence their heroic poems spread among all the Kipchak Turkic peoples. So unsurprisingly the most complete epic poem was recorded in Western Kazakhstan in 1942 and 1947, which was recited by the most famous Kazak bard, Sengirbequli Murun ĵirau (1859–1954), member of the Aday tribe (*Batırlar yiri* 1989, pp. 9–10; *Batırlar yiri* 1990, p. 262; Žirmunskij 1974, p. 394).

¹ For a short survey of Nogay history, see Frank (2009), Vásáry (1993); for a detailed monograph on their history, see Trepavlov (2002).

In addition to Edige, Čora Batir was the most popular epic poem with the Nogays. The story of this epic leads us back to the most tumultuous and bloodiest period of the history of the Kazan Khanate, the time of the fall of Kazan (1552). Its hero is Čora, a Nogay warrior of low origin, who rushes to the fortress of Kazan, surrendered and besieged by the Russians, to aid the Tatars. The epic itself begins at a much earlier point in time, relating how Narik, the father of the hero, rose from an ordinary man (*qara noğay*), got married and moved to the Crimea, then the early life of the hero from his birth to his adolescent years is related. Čora grew up and became a famous warrior in the new home of the family, a little Crimean village called Köküslü Kök Tama. He has to escape after killing the infamous warlord of the region, Aktashli Ali Bey and that is when he offers his service to the lord of Kazan. Despite all their heroic efforts they do not manage to defend the fortress and Čora himself falls in the siege (riding his horse, he jumps in the river that flows at the foot of the walls). His death was not credited and he was expected to return to save his people similarly to the heroes of the European epics of the Kyffhäuser type. The other main characters of the heroic poem are the hero's mother, younger sister, lover and his faithful servant, Kolumchak Batir.

Although the different variants of the epic emphasise the low origin of Čora and his father, Narik, who were actually noblemen who took an active part in the struggles of the Tatars in the 16th century. According to the Crimean Tatar, Bashkir and Tobolsk Tatar *shedjeres*, or family trees, the Nogays were the leaders of the Arghin clan (Iskhakov ms., pp. 7–8). The Arghins were nomads to the west of Eski Kırım and were one of the leading clans of the Crimean Khanate along with the Barins, Shirins and Kipchaks. It is also important that the clan leader *karachi* beys had their say in the announcement of the khan electing session, the *kurultay*. The importance of the Arghins was decreasing from the 16th century and their place was gradually taken by other Nogay clans, who arrived later like the Sidjiuts, who gave the fifth *karachi* bey of the Khanate and the Mangits, who were also called Mansurs (Ivanics 1994, pp. 29–31).

The historical Čora Batir lived in the first half of the 16th century and the Tatar nobleman, mentioned in the Russian records as Čora Narikov kniaz', played an active role in the political life of the Khanate. As opposed to the epic hero who fought against the Russians, the historical person was a staunch supporter of the pro-Russian party and supported the return of Shah-Ali from the Russian vassal state, the Kasimov Khanate, who was overthrown by the Girays in 1521 against the Khan of Kazan, Safa Giray, who came from the Crimean Giray dynasty and fought for the complete independence of the Khanate. At the beginning of his reign in 1524, Safa Giray was also seeking an agreement with the Russians and Čora Narikov kniaz' was among the Kazan noblemen of high rank and couriers sent by him to Moscow in March 1526 (Iskhakov ms., p. 2). By the 1540s, however, Čora as a member of the group of noblemen led by Seyyid Burhan and Kadish Bey was strongly opposing Safa Giray, who took the throne for the second time. They contacted Moscow and asked for help to dethrone the khan (Kurat 1992, pp. 177–187). According to a written record dated 29 July 1545, the Kazanians who wanted to depose the khan sent

Churoi Narikov and Kadish kniaz' to Moscow to Ivan IV. They offered to hand over the tsar' (i.e. Safa Giray) and thirty of his Crimean Tatar followers, who were staying in Kazan, to the Russians (Iskhakov ms., p. 2). In the rebellion which broke out at the beginning of January 1546 the khan was dethroned and many Crimeans were slaughtered in the town. While the deposed Safa Ghiray was trying to find some help in the Khanate of Astrakhan and to return, Čora and his fellows sent a courier to Moscow suggesting that Shah-Ali, who was dethroned in 1521, should be enthroned again (Kurat 1992, p. 177). On 17 January 1547 Chura Narikov is in Moscow among the noblemen who enthroned Shah-Ali (Iskhakov ms., p. 2; Battal-Taymas 1966). As Čora played an important role in toppling the khan, he escaped with his seventy-nine men to Moscow, to Ivan IV in 1548 when the khan took over again. But Khan Safa Giray soon had them caught and executed (Is'haki 1935, p. 3, n. 1). The siege of Kazan took place a few years later, and it meant the birth of the multinational Russian Empire. Ivan IV learnt from the failed attempts of 1548–1550 and did not want to overrun the city but laid a siege surrounding it. The Russian army, which gathered in May and June 1552 and consisted of 150,000 people began to besiege Kazan on 23 August. Despite the fact that the defenders were only 30,000, outnumbered by the Russians five times, the troops of Ivan IV managed to capture the city only on 2 October in an assault. The Russian artillery played an important role in the success, they had about 150 big cannons, moreover, they undermined the walls of the city.²

Although according to the Russian sources Chura Narikov was evidently the supporter of the pro-Russian party, in the course of centuries his figure turned to the opposite: he was transformed to embody the ideal Crimean Tatar hero who fought against the Russian invaders. Many legends, folk songs, proverbs and playing rhymes can be connected to his name. All of them the most famous became the epic poem which retained many true elements of the real Čora Narik. Behind the person of Ak-tashli Ali Bey who attacked Čora's family and was later defeated in a duel, perhaps the figure of Shah-Ali, Prince of Kasimov, can be suspected, who was the protégé by Ivan IV. Similarly, the person of Kolumchak Batir, who is Čora's camerade in the epic, can be connected to Kozidjak Oglan, a Kazan hero of Crimean origin. Called Kochak Oglan in the Russian sources, he defended the gate of Han Murdjali tower during the unsuccessful siege of Kazan in 1550. For his bravery the Astrakhan poet, Muhammed Sharif calls him 'the invincible one in the battlefield of heroes' and 'the lion of the art of war' in his chronicle titled *Zafernâme-i Vilâyeti Kazan* (Kurat 1992, p. 370). From the second half of the 19th century the Tatar intelligentsia paid more and more attention to the figure of Čora Batir. Ismail Gaspirali Bey, one of the founding fathers of Pan-Turkic thought who penned the famous motto of the movement ('unity in language, thinking and work'), set the example of Čora Batir for the Tatar youth in 1905, in his journal *Tercüman* founded by him (Is'haki 1935, p. 4). In 1940 Ismail Ziyaeddin Bey, the most famous poet of the Dobrudjan Tatars wrote a drama

² On the Russian war against Kazan, see Martin (2007, pp. 393–400).

in three acts about him (Ali 1996, p. 374).³ According to some records, during the Soviet era chanting the epic of Čora Batir, along with that of Edige Batir, was prohibited on the pretext that these epics were not the *destans* of the working people but they praise the ruling class of the beys and mirzas (Kurat 1992, p. 183).

The heroic poem of Čora Batir became widely known among the Kipchak people. Most variants were collected among the Crimean and Dobrudjan Tatars (Ekrem 1994, p. 170), and the Caucasian Nogays, but a few Bashkir, Karachay, Karakalpak and Kazak variants are also known. The longest variants were recorded among the Kazaks. They were first published by I. Berezin in 1862 (Berezin 1862, pp. 41–45), then in 1883 M. Osmanov published a Nogay version similar to that published by Berezin (Osmanov 1883, pp. 20–31). Soon the famous Turcologist, V. V. Radloff published three versions of the epic collected in the Crimea. In Radloff's work there is a tale relating a competition between Čora and three Kazan warriors, which was recorded in Bahchisaray and two epic fragments of equal length (Radloff 1896, pp. 21–22, 122–132, 167–183). In 1926 A. S. Djanibekov recorded a variant from a Karanogay bard called Adji-Molla Nogmanov (Kalmykova 1969, p. 209), and in 1940 N. A. Baskakov recorded a variant from a Nogay hauler called Imam Murzaev (Baskakov 1940, pp. 219–222).

Owing to the Nogay groups that migrated to the Caspian region in the 17th century, the story of Čora Batir became popular also with the Kazaks and Karakalpaks. In 1896 the Bashkir ethnographer, A. A. Divaev published the Russian translation of a Kazak variant recorded in the Chimkent territory (Divaev 1896, pp. 79–135). In 1942 the Aday Murun ĵirau dictated the two epics relating the stories of *Narĭk* and *Šora* (*Batırlar yiri* 1989, pp. 306–336, 337–374). Probably it was the Mangkistau Nogays' early departure from the central homeland that caused the epic to diverge among the Kazaks and followed a unique way of development. That is the reason why in Murun ĵirau's Kazak version one can find *Aktaş han alpīs biyi* 'the sixty beys of Aktash khan' or *Aktaşın alpīs biyi* 'the sixty beys of Aktash' instead of Aktash Ali bey and his sixty warriors. The epic found its way to the repertoire of Ramberdiuli Erpolat ĵirau (1861–1938), the famous Karakalpak bard, who lived at the turn of the century (Maksetov 1990, p. 132). In the 19th century the growing number of Nogays who were forced to leave their home took their favourite heroic poem to their new home, Dobrudja, which belonged to the Ottoman Empire and later became part of Romania and Bulgaria. In 1931 Saadet Is'haki (S. Çagatay) recorded the text of the epic told by an elderly storyteller in the village of Azaplar near Constanza (Is'haki 1935, pp. 5–19) in 1958 Nedret Mahmut and Enver Mahmut gathered several local versions from elderly people living in the villages Bülbul (Ciocârlia) and Tana Köyi (Nicolae Bălcescu) (Ali 1996, pp. 374–380).⁴

Up to this date only one variant has been published in Turkey, which was recorded in a village founded by Crimean refugees called Karakaya near Eskişehir in

³ For a recent publication of the work, see Mahmut (2000, pp. 194–276).

⁴ This edition contains an abridged version compiled from the folklore variants collected in 1958, which was completed with songs.

September 1939 (Karakaya 1965, pp. 22–27, 30–32). But the story of Čora Batir was far more popular with the Tatar emigrants in Turkey than one could surmise from the only edition. This is confirmed by Dr. Gülçin Çandarlıoğlu, who had his grandfather, who came from the Crimea, retell the story and the songs of the epic many times when he was a child (Çandarlıoğlu 1977, p. 27). During the past few decades several Crimean Tatar, Dobrudjan Tatar, Nogay and Bashkir collections have been published.

The first one who addressed the epic at an academic level was Abdulkadir Inan in 1930, in the issues 22–23 of the Crimean Tatar journal *Emel*. In his study he made an attempt to represent the Nogay epic poetry based on the few editions of Čora Batir and Adil Sultan (Radloff, Osmanov) that were known to him (Abdulkadir 1930).⁵ In the preface of his book, which was published in 1935, Saadet Is'haki gave a review of the literature that had been published on Čora, and he made use of more historical data to write his work (Is'haki 1935, pp. 1–4). Later, Hasan Ortekin gave a sample of the Crimean Tatar tradition about Čora (Ortekin 1939, pp. 3–6). In recent times it was H. B. Paksoy (Paksoy 1986, pp. 253–265) and D. M. Iskhakov (Iskhakov, pp. 1–10) who addressed the problem. Whereas Paksoy's study tries to describe the plot of the epic, Iskhakov presents the person and origin of the historical Čora Batir based on contemporary Russian annals and the published epic variants and *shedjeres* or 'family trees'.

In international scholarship it has remained unknown that the Hungarian Turcologist and member of the Hungarian Academy of Sciences, Ignác Kúnos (1860–1945), otherwise well-known for his collection of Ottoman Turkish folksongs and tales, had an opportunity to deal with the Crimean Tatar epic twice in his career. First he managed to write down some of the characteristic songs in Dobrudja in the years prior to World War I, then in the summer of 1915 he could record the whole text, which was told to him by some Crimean Tatar prisoners-of-war held in a camp in Kenyérmező, near the Hungarian town Esztergom.

The Story of Čora Presented by Kúnos

The outbreak and otherwise sad events of World War I presented a never returning opportunity to the scholars of the Austro-Hungarian Monarchy to make anthropological, folkloristic and linguistic observations among the nationalities of the Russian Empire. Forty-two prisoner-of-war camps were set up in the territory of the Monarchy and the scholars soon noticed that many of the Russian prisoners-of-war came from the Finno-Ugric and Turkic peoples of the Russian Empire. In January 1915 the common Department of War gave permission to the members of the Hungarian Academy of Sciences to enter the area of nine camps that were set up in Hungary. The academicians who volunteered for the research among the prisoners paid their first visit to

⁵ The issues of *Emel Mecmuası*, considered bibliophiles' collectibles today, are hardly available. I was provided with the original edition by Mr. Saim-Osman Karahan, whose kind help I acknowledge here.

the camp in Kenyérmező near Esztergom on 30 May 1915. Among the scholars who were mostly Finno-Ugrists, Ignác Kúnos was the only Turcologist, who was the head of the Oriental Trade Academy and had gained international fame by collecting Ottoman Turkish folk songs but by this time he had been studying the Kipchak language for several years. In the years preceding World War I, he had visited Dobrudja near the Lower Danube, where he had studied the Nogay (or as he called it 'the Danubian Tatar') language. Kúnos spent one and a half months in the Kenyérmező camp recording mainly Crimean Tatar folk songs. In the meantime, the Russian prisoners-of-war were concentrated in a camp, which was set up near the city of Eger in Bohemia (now: Cheb, in Czech Republic). Therefore Kúnos spent the second half of the summer of 1915 and the following two summers in the new campsite. In Eger he could study the folklore of the Kazan Tatars, the Mishers and the Bashkirs as well as the Crimean Tatars. Unfortunately, in the last year of the war there was no opportunity to do any field research, he had to be content with a Kazan Tatar and a Bashkir soldier who were allowed to work in the Museum of Oriental Culture in Budapest for a few months under military control. During the four-year research Kúnos mainly collected tales, folk songs and four-line poems, the only heroic epic that he recorded was the Crimean Tatar version of Čora Batir's epic.

He recorded it in the summer of 1915 among the Crimean Tatar prisoners in the Kenyérmező camp near Esztergom. In his account that he gave before the session of the Hungarian Academy of Sciences on 3 January 1916 he made mention of the legend of the 'brave Čora', which is 'interwoven with folk tale motives and songs that became folk songs', but he did not give any detailed information about the circumstances of his collection and his informant or informants. We can only suppose that it was one of 'the song lover prisoners' in the camp, Isa and Dervish Mustafa because right after mentioning them Kúnos goes on to tell about the story of Čora Batir.⁶

Čora's father, *Narik* is a man from the middle class and serves a khan as a messenger. On one occasion he finds a fabulous treasure for his lord and in return for this he can marry the daughter of the vezir (the vicelord). But the khan's son is also in love with the girl and one night he makes an attempt to approach her. The cunning answer of Narik's wife makes the khan's son abandon his design. However, he cannot escape his fate as Narik, who was a witness of the episode, kills him. After Narik's deed has been discovered, the young couple has to escape. During their wandering they come to the land of *Etli* khan, where they live in abject poverty. Meanwhile the khan is informed about the cause of the murder and he forgives Narik. On their way home Narik's wife gives birth to a son, Čora. Čora is a very lively boy who does not only become the accepted leader of his peers, but he also deserves the respect of the adults by his brave deeds. On one occasion he is given a horse by a horsekeeper. Out of the 500 nice horses he chooses a scabby one called *Tasmalı buyın* 'Leashed Neck'. In two neighbouring villages he acquires two other famous horses *Djel-djetmez* and

⁶ Two years later in his account he wrote about the heroic epic of the Crimean and the Kazan Tatars, and the protagonists of the folk legends who became heroes, the 'batirs' but this time without mentioning the name of Čora (Kúnos 1916, p. 6; and also in Kúnos 1918a, p. 148).

Koy-bakar. Within a few days' walk there lives a famous Arab hero, *Ahtadji Ali-bey* with his forty warriors, who is very envious of Čora's reputation. One day in the absence of Čora he visits Narik's village. First he has some lambs slaughtered and asks for raki, then he takes 'Leashed Neck' despite the opposition of the family accompanied by the sneer of the village people. When informed about this felony, Čora runs after him and kills him in a duel. After his return, he spares the villagers' lives just on his mother's request. He spends the following period leading a warrior's life. One day he is informed that war is about to break out in the land of Kazan. Čora sets off with his friend, *Kulumchak Batir*, to aid the besieged castle. Before they leave he gets engaged fulfilling his father's request. On their way they call at a village where forty warriors are staying. The warriors do not dare to ask who they are and where they come from, only a beggar goes up to them. Certainly, Čora's reputation has already reached this place and he performs a feat at the request of the warriors. In the meantime Kulumchak Batir visits their home to find Čora's fiancée in the arms of a foreign youth. Čora flies into a rage and runs home but the unknown youth turns out to be his younger sister, Menaru. The two girls longing for Čora resorted to this cunning trick to persuade the hero to come home.

Meanwhile, they are informed that the war has broken out. Čora shoots an arrow that hits the marble stone lying at the foot of the djami in Kazan. At this time there are still 82 warriors in Kazan, led by *Sarı Batır* 'Blond Hero' but none of them are able to pull the arrow out. Čora arrives in the city in disguise as a beggar and the warriors, who are engaged in drinking, do not recognise him, only Sarı Batır's mother recognises the stranger. The warriors apologise the famous warrior, who appears in complete war clothing the next day before the battle. Then he is deeply hurt again when, from the weapons handed out by Sarı Batır, he only receives a snuffbox. He throws the box in front of the feet of the horses and he gives away the reason for his resentment only after he had been asked by the other warriors several times. Sarı Batır has the snuffbox sought out and there was a wonderful sword in it. Čora goes to the battle happily and they win. Čora and Kulumchak go back home. After a while they receive news that war is about to break out again. So they set out to give aid to Kazan again. On their way they are told to make haste because unless they arrive there in one day, the city will be captured. But Čora arrives late. Seeing that he cannot defend the city, he decides to jump into the sea with his horse. The war is won by the Cossacks. The Kazan people did not believe that Čora had lost his life in the sea. They thought he would return once and therefore they put a sentinel in the place where he jumped into the sea. According to the storyteller the sentinel is still standing in the place where Čora fell into the sea. After the war Čora's mother was informed about his death, but she did not believe it because when Čora was born, a spark fell out of her mouth into the water and it was not put out. When she told it to the mullah, he answered that his son will fall into water but will not die. Therefore Čora's mother was not worried about the news that his son had died. If Allah wishes so, he will return after a while and recaptures Kazan from the enemy, said she.

The manuscript of Ignác Kúnos, called 'Crimean Tatar folk tales' contains 36 tales along with the collector's translations. *Čora-batır ekjesi* took the 21st place in

the content written by Kúnos between *Bir kırsız ekjeti* ‘The story of a thief’ (20) and *Akıllı kız masalı* ‘The tale of the clever girl’ (22). Later this order was changed and the story of Čora Batir landed at the end of the manuscript bundle.⁷ The tale collection with the translations, under folio numbers 245–689, consisted of 445 separate pages of half sheet.⁸ The manuscript of *Čora batir ekjesi* consists of 44 pages (fols 648–689), 23 of them contain the Crimean Tatar text and 21 the Hungarian translation. The Tatar text and its Hungarian translation follow each other in three sections. The first section contains four pages (fols 648, 649, 650, 650/a) of the Tatar text and the Hungarian translation in the same length (fols 651, 652, 653, 653/a), which is followed by nine Tatar (fols 654–662) and seven Hungarian (fols 663–669) pages, at last there are ten pages in the Tatar language (fols 670–679) and the same number of pages in Hungarian (fols 680–689). This arrangement differs from the usual order of the collection, where the translations follow the original texts without any interruption.

A closer inspection of the text reveals the fact that neither the Crimean Tatar text nor its Hungarian translation are consistent, which may indicate that a page or some pages might have been lost or the pages may have been jumbled. Studying the Kúnos legacy it becomes clear that the excellent Turcologist took pains to make fair copies of the texts collected in the fieldwork and later he used these versions in the publications. In the story of Čora Batir the Hungarian and Tatar texts follow each other regularly, so knowing the precise method of Kúnos, the text must have been corrupted some time between the recording and copying.

Based on the close examination of the published text variants it can be stated that the collection of Kúnos was complete, but two pages got in the wrong place. Page 674 in the third section got somehow between pages 660 and 661 and pages 672 and 673 got in the reverse order. Certainly, the same happened to the corresponding pages of the Hungarian translation (fols 684 and 682–683, respectively).

The story of Čora Batir is full of the common places of nomad epics. The hero comes from a modest background and according to most variants he was of Nogay descent. Narik, Čora’s father, who was of low origin (actually a foundling), gained the khan’s respect with his bravery and heroism. In most of the text variants his wife is the daughter of a common cattle herder. Even the birth of Čora is not an everyday occurrence, the omens at his birth, fire springs out of the mouth of his mother and water comes out of the ground under his heels in a dry barren land, indicate that Narik’s wife gave birth to a hero. One can find other typical elements of the nomadic

⁷ MTA Keleti Gyűjtemény [Oriental Collection of the Hungarian Academy of Sciences], Török Q. 110/II. Kúnos Ignác hagyatéka II. Krimi tatár népmesék [Legacy of Ignác Kúnos II. Crimean Tatar folk tales]. The critical edition of the manuscript is being prepared by Imre Baski, and the text will be accompanied by a German translation, similarly to the previously published parts of the Kúnos legacy.

⁸ I am using the past tense because the manuscript cannot be found according to the page numbers and is completely missing from the collection along with the Hungarian translation. I have made use of the copy that is to be found in Imre Baski’s property.

epics when it comes to the supernatural power of Čora or his sister or the wonderful abilities of the scabby horse.

Based upon its content, the songs and the expressions found in it, the text recorded by Kúnos finds its closest relative in the Nogay or Kazak variant published by I. Berezin in 1862 (Berezin 1862, pp. 41–45). The manuscript of the stories of ‘Nourenk Batir’ and ‘Tshoura Batir’ was Berezin’s property and according to a later summary written by him, he recorded it in the Turkmen dialect of Turkmenistan(!).⁹ Unfortunately, we could not study Berezin’s edition, only its Kazan Tatar translation was at our disposal, which was published in 1984 (*Čura Batır xikäjate* 1984, pp. 108–119). Although the translators tried to stick to the original text published by Berezin, its interpretation is hindered by the forced Kazan Tatar translation, which makes some passages obscure. The editors of the new edition also call it ‘Turkmen’ dialect, but upon linguistic evidence they held it Nogay or Kazak dialect (y- ~ ĵ- and č- ~ š- alterations in the initial position). At any rate, initial ĵ- confirms the Kazak origin (*ibid.*, p. 108).

On the Publication of the Text

It is characteristic of the collection of Kúnos that in the corrected and translated text he gave the meaning of some words in brackets that he did not completely understand or he held important, and later he crossed these notes out. Most of these explanations are in Ottoman Turkish and some of them are in Hungarian. I also refer to these notes as they might have got into the text as the explanations of the storytellers themselves. If the inserted explanation is in Ottoman Turkish, I will give its English translation, if it is in Hungarian, I will give the translation of the preceding Crimean Tatar word. The unique handwriting of Kúnos made the translation and the interpretation sometimes quite difficult. When recording texts in the Kipchak language, Kúnos made use of the following fonts that are partly different from those used in modern Turkological transcription of texts:

- ā = long a
 - è = mostly reduced ĭ, but sometimes he indicated the reduced ĭ sound also with this letter
 - ı = velar ĭ sound, but sometimes he transcribes the palatal and velar reduced ĭ sounds
 - û = a vowel between ö and ü
 - γ = velar ġ
 - χ = velar ħ
 - ñ = velar ŋ or ñ
 - ž = ĵ
- č, š and ž are used as today for denoting the spirants *ch*, *sh* and *zh*.

⁹ “f) Dialecte tourkmen de Tourkestan. 1) Le conte sur le Narenk Batir et le Tshoura Batir, d’après un manuscrit appartenant à l’éditeur” (Berezin 1876, p. XIV).

Sometimes, like in the cases of *ā*, *č*, *š*, *ñ*, the diacritic marks were left out by mistake or a slip of the pen. It was a bigger problem that the author was not consequent when indicating the velar *ī* sound. Since one cannot decide safely based solely on the text that a particular form was heard by the collector or is merely a mistake, I have retained the original transcription used by Kúnos in each case.

It might refer to the possible errors of the storytellers that Kúnos sometimes crossed out a passage and continued the text in a different way but the crossed out section later appears again. In these cases I have published the erroneous passages in the footnotes. But in some cases it is the erroneous passage itself that makes the story understandable. These passages, which were put in brackets by Kúnos, I have left in the main body of the text, typed in italics. On some pages the first words were crossed out by Kúnos because the pages became jumbled and they would have interrupted the continuous flow of the text. In the text restored to its original form, I have retained these crossed out sections, and set them also in italics. Although in the translation of Kúnos there are some mistakes and some sentences were incidentally left out, still, on the whole it could be well used. Kúnos himself gives hints that some more educated prisoners helped him record the texts correctly, and his notes in the text refer to the fact that Kúnos must have inquired about the meaning of some words that were more difficult to interpret.

For the interpretation of single words I used Ottoman Turkish, Crimean Tatar, Dobrudjan Tatar, Nogay and in some cases Kazak, Kazan Tatar and Kirgiz dictionaries. In some cases when a word requires further explanation I made use of monolingual dictionaries and other published versions of the epic, always indicating the source correctly.

Textual Notes

Abbreviations of Languages and Dictionaries

- Crim.= Crimean Tatar: Asanov, Sh. A. – Garkavec, A. N. – Useinov, S. M. (1988): *Krymskotatarsko–russkij slovar’*. Kijev; – Useinov, S. M. (1994): *Krymskotatarsko–russkij slovar’*. Gernopol’.
- Dobr.= Dobrudjan Tatar: Kerim, A. – Kerim, L. (1996): *Dictionar Tatar–Turc–Român*. Bucharest.
- Kaz. = Kazak: Keleşbajev, I. K. (1959, 1961): *Qazaq tiliniñ tüsindirme sözdigi*, I–II. Almatı.
- Kirg. = Kirghiz: Abduldajev, E. – Isajev, D. (1984): *Qırğız tiliniñ tüsündürmö sözdüğü*, I. Mektep.
- Kkp. = Karakalpak: Baskakov, N. A. (1958): *Karakalpaksko–russkij slovar’*. Moscow, Gos. izd. inostrannykh i natsional’nykh slovarei.
- Nog. = Nogay: Baskakov, N. A. (1963): *Nogajsko–russkij slovar’*. Moscow.
- Osm.= Ottoman Turkish: Alkim, U. B. – Antel, N. – Avery, R. – Exkmann, J. – Huri, S. – İz, F. – Mansuroğlu, M. – Tietze, A. (1997): *Redhouse Türkçe–İngilizce sözlük*. İstanbul.
- Tat. = Kazan Tatar: *Tatarsko–russkij slovar’*. Moscow, 1966.

Abbreviations of the Epic Versions

- Crim: R1. = Čora Batır: Variant of Bahčisaray = Radloff, V. V. (1896): *Proben der Volksliteratur der Nördlichen Türkischen Stämme VII. Die Mundarten der Krym*. St. Petersburg, pp. 21–22.
- Crim: R2. = Čora Batır: Variant of Büyük Xojalar = *ibid.*, pp. 122–132.
- Crim: R3. = Čora Batır.: Variant of Kara-su Bazar = *ibid.*, pp. 167–183.
- Crim: Bek. = Kırım türk halk destanlarından: Čorabatır. *Emel Dergisi* 141–145 (1984/145), pp. 126–141.
- Dobr: Boz. = Mahmud, N.–Mahmud, E. (1988): *Bozcığıt. Dobruca Tatar Masalları I*. (Toplanan, kaytabaştan anlatkan hem azırlegenler: ~.) Bucharest, Kriterion Kitap Üyi, pp. 68–105.
- Dobr: Boz2. = Ali, N-A. C. (1996): *Boztorgay. Folklor toplami II*. (Eleştirgen, tamamlagan, tertiplegen, tüzetken: ~.) Bucharest, Kriterion Kitap Üyi, pp. 374–380.
- Dobr: Ish. = Is'haki, S. (1935): *Čora Batır. Eine Legende in Dobrudschatatarischer Mundart. Legenda o bohaterze Čora Batır w narzeczcu tatarów z Dobrudży*. Kraków.
- Nog: Bask. = Šora-batır = Baskakov, N. A. (1940): *Nogajskij jazyk i ego dialekty (Grammatika, teksty i slovar')*. Moscow–Leningrad.
- Nog: Djan. = Šora Bâtir = Kalmykova, S. A. (ed.) (1969): *Nogay xalk yirlari*. Moscow, pp. 67–81.
- Tat: Ber. = Čura Batır xikâjate = Tatar xalik ijatı. *Dastannar*. Kazan, 1984. (Tatarstan Kitap Nâşri-jatı.) pp. 108–119.
- Turk: Kar. = Karakaya (1965): Çorabatır. *Emel Dergisi* 30–31, pp. 30–32, 22–27.

Text

Čora batırnıñ ekejetı

[648] Evel zamanda Narık bar iken. Gâjet bir akıllı, fıkırlı, em-de auşı bir adam iken. Narık kajda kartların kûrse, katına barıp unnarın nakirdisın¹⁰ tinnerdı. Kartların biri: ne zaman bir kannıñ janına jûrse, adam bolor, lâkin bir baj kapısına jûrse, bir şıbuk¹¹ urıp žiberir. Narık bu sūzlerni eşidep tora ketip bir kannıñ janına jûrdı, kesenkes jıl-lık salmadılar. Anda poštaşı kujdılar. Narık bir kûn pošta alıp ketijdi, julda čoban ko-şında¹² musafir boldı. Akşam čobannar jıylıstılar, aşau aşadılar, kâve iştiler. Kefler¹³ tamam boldıktan soñ avıžılık nakirdisını başladılar. Čobanniñ birisi ajttı: egerkiñ¹⁴ janından er kûn sabā br bejaz kojan turıp kaça. Narıkka kûsterijik, bekim tazıya totto-rıj. Sabā turdılar, egerekın janına bardılar. Kojan kene torıp kaçtı. Tazinen kojanniñ artına saldılar. Narık atına minep kojanniñ ardına tûştı. Kova kova bir urmanya çıktı, urmanda-da bir bûjûk koba bar edi. Kojan kobaya kirdi, tazida onıñ artında. Narık

¹⁰ Crim. *lakirdi*, Osm., Dobr. *lakırdı* 'talk, words'.

¹¹ Osm. *çubuk*, Dobr. *şıbık* Kaz., Nog. *şibik* 'stick'.

¹² Nog. *kos* 'hut, shack'.

¹³ Crim., Osm. *keyf*, *keyif* 'pleasure, delight, joy, enjoyment'.

¹⁴ Osm. *eğrek* 'shady refuge for flocks'.

karadı, kobaniñ içi kara duman, üz üzine: karañık koba, bejaz kojan, bekim¹⁵ tutarım dedi. Narik kobaya kirdi, lākin koba çok karañık edı, kobaniñ içi bütün čakıl eşlij, žüremedi. Javaş javaş artına [649] kajttı, bir avıž čakıl alıp žebine taşladı. Kobadan tişarı çıktı, lākin avuzı burnı kjişti,¹⁶ ūzi oraya tüşti, essız jatır. Čobannar karadılar Narik kelmedi, ażebe kajda kaldı. Bir čoban žiberdiler kıdırmaya, u barıp Narikın taptı, kobaniñ aldında essız jata. Arkasına alıp koşya ketirdi. Kaber¹⁷ berdiler kanya. Kan ekim ketirdi, mollalar keldi, ukidılar, laž¹⁸ ettiler. Narik ajındı,¹⁹ esi başına keldi. Surdılar: kajda kaldıñ, ne boldo? Narik-da başladı başına kelgeni ajtmaya. Kojan bir karañık kobaya kirdi, men-de artınnan kirdem, koba içi bütün čakıl, eşildim eşildim jıkıldım. Br avıž čakıl žebime saldı, minau čakıldan dedi, žebinden çıkardı, karadılar, žebinde-ki tamannen altın. Şimdi toplaştılar, kobaya bardılar, baktılar kara duman. Başladılar ukumaya, tılısımın taptılar, kara duman çözildi, başladılar altın boşaltmaya. Kırk katır altın jüklediler. Kannıñ kaznesine ketirdiler. Kanya: biz bu Narikden balaban fajde²⁰ taptık, biz-de buña bir ijlik etijik. Kan ajttı: başta eulendirijik, ama kimniñ kızın tilese, oni alıp verijik. ūzlerinde-de birer kızları bardı: seniñ kızın tilese sen-de ber, benim kızım tilese, men-de berejim. ūč pare²¹ kŭj bayışladılar. Narik ūjlenežek, kaber berdiler, ne kadar kız barsa, [650] gŭl-bahčaya tolsunlar. Kızlar toldılar, Narikke kaber berdiler: mında içinde kimniñ kızın begenseñ, unı alažaksın ajttılar. Kızlar içinde vezirin kızne begendi, kanya kaber berdiler. U-da mubarek bosson dedi. Narikni ūjlendirdiler. Lakin u kannıñ ulu-da bu kızını sŭjer idi. Altı aj kadar karadı, kızniñ asretligi²² jüregini urdı. Bir kart katinya ajttı: bar Narikniñ apakajına, ajt: bu keže barirmen, kaberi olson. Kart katın Narikniñ apakajına barıp ajttı. Narik kŭj içinden keldi, bu keže pazarya ketirmen, dij. Apakajı: sen bu keže bir jere ketme dedi, ūjini sakla. Akşam boldı, kaniñ ulu doru Narikni ūjine ketti, kapını kaktı. Apakaj kapını açtı, kan ulu içeri kette uturdı. Bir parča uzıyanda nakırdıya başladı. Kari otıya kajve saldı, lākin ottan uzakča kujdı žezveni.²³ Karaj karaj, kajve pişmij. Men saña kajve içmege kelmedim, tur tüşege jatajık. Bu ne dajın sŭz, ne daj maskaralık bu senin ajttıyın şejer, sen bir kan ulu bolıp bir kara tatar²⁴ karısına zinalıkka²⁵ keldiñ, bunu kan babañ tojsa ne ajtır, hem-de kazi bej babam dujarsa, o ne ajtar. Jak feneri ketejim dij. Kari feneri jakıp eline berdi. Kapıdan çıkarkan Narik-de anda utırajdı, hemen bunu başını kesti. Čukur kazditij, orda kŭmdiler. Lākin bu kannıñ ulu aftada

¹⁵ Crim. *bekim*, *belki*, *belkim*, Nog., Dobr. *belki*, Osm. *belki*, *belkim*, ‘perhaps, maybe’.

¹⁶ Crim. *kıyış*- ‘curve, bend’.

¹⁷ Osm., Crim. *haber*, Nog. *xabar*, Dobr. *kaber* ‘information, message, tidings, rumor’.

¹⁸ Osm. *ilâc*, *ilâç* ‘medicine’.

¹⁹ Kaz. *aynı*- ‘return, turn back’, Nog. *Ib.* ‘to become sober; to become conscious’.

²⁰ Osm., Crim., Dobr. *fayda*, Nog., Kaz. *payda* ‘profit’.

²¹ Osm. *pare* ‘piece, portion, part’.

²² Crim., Dobr. *asretlik*, Osm. *hasretlik* ‘longing, yearning’.

²³ Osm. *cezve* v. *cezbe* ‘pot with long handle for making Turkish coffee’, Nog. ‘coffee pot with long handle’.

²⁴ “black tatar”, here meaning ‘ordinary man’.

²⁵ Osm. *zina* ‘adultery, fornication’.

ûjlerine bir kelir iken. [650/a] Vezirîñ kızı ûjlengen son eki atnada²⁶ ûjlerine bir kelgen, son iç kelmegen. Kan tujdı ki balası gajb oldı,²⁷ vezirîni çakırdı: benim ulum jojıldı,²⁸ sen unı tap dij. Vezir: bir adam bir adamnı ûttürse, kûzine bakkanda tanır. *Milleti žıjdılar*,²⁹ başladı erkezin kûzine bakmaya. [654] Kûjevin³⁰ jandan geçtikte baktı kûzine, kûjevi ûttürmiş. Keldi üz ûjine, kûjevine xabar žibergeren, tez mindan ketsinner. Ikesi ike at azırlayan, arkasına mingenner. Ekindi vaktında üzenden atlar žaldatıp Etli-kāna ûttiler. Etli kanya baryan son dāva³¹ darab³² bršej jok. Orada-da etin ukkasi³³ bir altın, kûp pukara³⁴ boldolar. Biz kelijıx kanya. Akildanenen³⁵ kân ekisi kûp muhabat edijler. Kānıñ ulu ũlgen son kân vezirden suvundı,³⁶ vezir-de ajttı: niçin menden kûstiñ? Kān: nasıl kûsmejim, benim dar³⁷ dñjado bir balam bar iken, seniñ kûjeviñ ũtirdi. Menim kûjevim ũtirdi ama unıñ apakajına zinalıkka baryan, uninçin ũtirken. Hā, dij, niçin ajtmadiñ maña. U bir jerden keskendir, men biş jerden keser idim. Tez xabar ber, kajtsın kelsin dij. ũç pare kûj-de bahş ettim ularya. Şimdi mektûp jazıyannar, kabātları bahşıs³⁸ etkenner. ũç pare kûj-de bayışlayannar. Mektubi julladılar. Narik audan kelgen. Mahale içinden kelirgen, aldına postaşı çıkıp mektub kulina bergen. Narik mektubi ukuyan, balaban kûzajdın³⁹ bulyan. ũjine keldi, kapıdan kûlep içeri kirgen. Turıp apakajı ne kûlesiz, kûjden [655] xabar bar-mi dij. Kabātiñiz bahşıs bolyan, kûjge çayırılar dij. Erte sabā turdılar, bir arabaçık⁴⁰ takıştırdılar. Bularnıñ birde atları bar iken, araba žektiler, ketkenner. Julda ketkende bir takım koç⁴¹ māžire⁴² rast kelgen, ularnan arxadaş bolyan kitejler. Şimdi bunnar bukadar žarlı bolıyannar, aşažak içežek jok. Narik kitep bir kujañ suyıp⁴³ kelse aşardılar ama tapmasa ač kalır ikenler. Narik turdı, kujañ kıldırmağa ketken. Minda-da karı başladı zurlan-

²⁶ Tat. *atna* 'week'.

²⁷ Osm. *kaybol-* 'to be lost; to disappear from sight'.

²⁸ Dobr. *joyıl-* Osm. *yok ol-* 'to vanish; to disappear'.

²⁹ Osm. *milleti yığ-* 'to call the people together'.

³⁰ Osm. *güvey* 'son-in-law', as opposed to the word *güver*, which means 'fiancé'.

³¹ Osm.. *daavi*, *da'va*, *dāva* 'demand; claim, argument'; maybe *dav* 'to drink to someone's health'.

³² Osm. *darb* 'coin'; perhaps meaning *dava* like in the Hungarian translation of Kúnos, which he forgot to put in brackets.

³³ Osm. *okka* 'oke, a weight of 400 dirhems or 2.8 lb. (1 okka about 1300 gr.)'.

³⁴ Crim. *fukare* Osm., Dobr. *fukara* 'poor'.

³⁵ Crim. *akildane* 'wise, intelligent, prudent, clever'.

³⁶ Nog. *suvın-*, Kaz. *suwın-*, Osm. *soğu-* 'to become cold, to cool'.

³⁷ Osm. *dar* 'dwelling place; region, country, world' > *dar-i dünya* 'this world'.

³⁸ Osm. *bahşıs* 'forgiving, lenient'.

³⁹ Crim. *kōzaydın* 'good news'.

⁴⁰ Crim. *arabaçık* 'little cart or wain', Dobr. *arabaşık* 'little cart'.

⁴¹ Crim. *kōč* 'crossing, moving, nomadic life, nomadic camp', Nog. *kōš* 'migrating', Osm. *göç* 'migrating; the properties of the migrating people' > *göçmen* 'wanderer, refugee, settler'. In the contemporary Turkish language, the Turkish and Tatar immigrants are indicated by this word who escaped from the Crimea or the Balkan countries.

⁴² Osm. *muhacir* 'emigrant, refugee; a Turk who escaped from the Balkans'; both parts of the expression *koč māžir* mean the same.

⁴³ Nog. *suk-* 'to stab'.

mayā, baktık balačık tūnjaya kelgen. U koč kalklarından bir kart apakaj ebe boldı. Narikniñ br jesiri⁴⁴ bar iken, čap Narikin čayır, šte⁴⁵ mužde⁴⁶ ajtkannar.

U-da Narik-akam bayıryan, ulıñ bar dij. Narikniñ üstünde br akçası jok, nasa-sın, kalaj etsin. Adını [656] ber-de, azad bol dej. Balanıñ adın Čora kujdılar. Jesir boldı azad. Jek arabañ, jekıp arabanı üstüne mindiler, üzlerin kújlerine kelgenner. Baktılar kabātları bayıslanayan. üç para⁴⁷ koj bayıslanayan bunlarya. Bunlara karışlap çıktılar, br brinin betinden kúzinden úptiler, hoş-safa keldiñiz ajttılar. Br jıl, eki jıl, biş altı jıl omur⁴⁸ etkenler. Čoranı mektebge berdiler, üç jıl okoyan boldo, br kúp únerli⁴⁹ balaban bolyan, ep balalardan üstün⁵⁰ bolyan. Balalarnıñ iç birinden koşmadı, balalar bondon korktular. Br kún Čora balalarya ajttı: men jerimden kúčkende, sizler maña bajrak kúteriñiz, men sizge tijmem. Balalar: jā biz bajrayın kajdan alajık? Men sizge bajrak taparım dij. U jerde bir buzaužu⁵¹ bala bar iken, tuttı onıñ br buzauyın sujdı, terisin sejdı, balalarya berdi. Siz bajrak etiñiz-de kúteriñiz. Balalar bajraknı ketirgen. Čora balalarya tijmedi, balalar teslim boldolar. Buzau bakkan [657] bala žılaj-žilaj újge kelgen, bizım bizaunın Čora sujdı dep. Bizaunıñ sábi⁵² bar ketiriñ Čoranı munda. Čoranı čayırkannar kelgen. Bizaunıñ sábi: Čora, ničin sujdıñ menim bizaunı dej. Čora ajttı: kútiñe kirsın bažakları degen, amma bizauyın bar iken dij. Bizaunıñ sábinıñ koşuna keldi kúldi. Čora, men saña bir-de at bayıslajım dij. Xudaj rāzi bolson bayıslasañ dij. Šimdi žilkıžinen čulge kitkenner. Jilkıžı at totop berežek. žilkıžıya⁵³ bardılar, başladılar žilkı karamaya. Jilkıžı başladı eñ jakşı alašaların⁵⁴ to-top Čoraya ketirgen. Čora birisin beyenmedi, başladı úzi karamaya. Jilkını artından izlerin⁵⁵ kıldırđı. Kidıra kıldıra br doru jız taptı, jiznen br kotor⁵⁷ taj taptı: men minau-ni⁵⁸ sújdım, [658] dij. Jilkıžı ajttı: bizim kújniñ kalkı kúlej dij, bújle atın kújge men ap⁵⁹ -ketmem dij. Čora ajttı: berseñ ber bu atın, bermeseñ kútiñe kirsın bažakları. Aradan-da br tasma taptı, bajladı tajiñ bujnına, munıñ adı Tasmalı bujı bolson dej. Ketirdi újge. Erkes bunı zauklandılar⁶⁰. Biş jüz žilkı içinde br kotor taj tapkan dijler. Čora

⁴⁴ Osm., Crim. *yesir*, *esir* Nog., Dobr. *yesir* 'prisoner'.

⁴⁵ Osm. *ište* 'look; here; there; now'.

⁴⁶ Osm. *müjde* 'good news, joyful tidings'.

⁴⁷ Osm. *pare* 'piece'.

⁴⁸ Osm. *ömr* Dobr. *ömir* 'happiness'.

⁴⁹ Dobr. *ünerli* Osm. *hünerli* 'talented, skillful'.

⁵⁰ Osm. *üstün* 'superior'.

⁵¹ Dobr. *bızaw*, Crim. *buzav*, Osm. *buzagı* 'calf': 'a cowboy; a boy who looks after calves'.

⁵² Osm. *sahib* 'owner'.

⁵³ Misspelling instead of *žilkiya* 'to the stud'; Nog. *yilkı*, Kaz. *jilkı* means 'stud; or horse', as opposed to the word *yilkıši*, *jilkıši*, which means 'horseman'.

⁵⁴ Osm. *alaša* 'wild, unbroken or ill-trained horse'.

⁵⁵ Osm., Crim. *iz*, Nog. *iz*, Dobr. *ız* 'footmark, footprint'.

⁵⁶ Crim., Nog. *kidır*-, Dobr. *kıdır*- 'look for'.

⁵⁷ Nog., Kaz. *kotur* 'scab, mange', Crim. *kotur* 'ulcer', Dobr. *kotur* 'wound'.

⁵⁸ Kaz., Crim. *minaw*, *mına* ' ', Dobr. *minaw*, Nog., Kaz. *mine* 'this'.

⁵⁹ *alıp* 'taken', from *al*- 'to take'.

⁶⁰ Tat. *yaklan*- 'to ridicule'.

başladı karamaya, biş-jüz attan ūken⁶¹ bolıyan. Janaşa kŭjde br metinni⁶² alaşa tā bar iken, adı-da žel-žetmez iken. Čora bu atın tujdı: ajtıñız oña, u atın žibersin maña. Baryan ajtyanlar, bu at uña jarij dep. Berip žiberdi. Šimdi bir taha janaşa kŭjde bir at taha bar iken, bek žŭjrŭk eken. Čora aña-da xabar ūbergen, atın berip kelirsin dij. Barıp ajttılar. Men uniñ-čin asramajım atımnı dij. Čoraya ajtkannar: atın bermej. Čora bek açulandı, mindi Tasmalı bujin sırtına, jerinden kŭčkende başın tŭpesinden br ut çıxtı. Šimdi atın sahibisi kŭrdi, karadı Čora keli-jata. Aman kŭj bakarnı alıp julya çıktı, Čora-da kelip jetti. Atın istegensın, alıp keli-jatajdim. Čora: sizge zāmet bolmasın, men ūzim ap-ketirmen dij. Alıp atın ketken. Šimdi u-jerden kaç kunaklık⁶³ aulayında⁶⁴ bir karaman⁶⁵ taha bar iken, [659] adına Aktaşı Ali-bej degenner, ūzinden başka kırk tene taha pelivani⁶⁶ bar iken. Bu Ali-bej çok açulanaj Čoraya. Pezevek,⁶⁷ atnen batırlık ete, men barajım šoniñ atların alajım, atı elden ketken son, br šej kelmij kulin-dan dep. Br kŭn mindi atına, Ali-bej. Pelivannar tujdılar, kete: sen Čora batırğa bar-ma, barsañ-da barabar barajık degenner. Ali-bej ajttı: men anda barmajım dej, bunlar-dan jizledi.⁶⁸ Janına eki arab-batırı alıyan, tora Čora-batırnıñ ūjine kelgen. U kŭni-de Čora tojya ketken, ūjde jok iken. Šimdi Ali-bej ekindinen⁶⁹ akşam arasında [660] kel-di baıxtı Čora joı, šossāt⁷⁰ konan⁷¹ dŭnen⁷² sujdırdı, susumya⁷³ balnen rakı⁷⁴ çıyarttı. Tasmalı bujını tilej-turdı. Čoraniñ babası Tasmalı bujını bermedi. Kŭjın žemātıları Čo-radan bŭjŭk bar eken. Čora anası fallandı⁷⁵ dediler. Čora anası bullarğa br bejt ajttı:

⁶¹ Nog. *üyken* 'big, huge', Dobr. *iiyken* 'biggest'.

⁶² Osm., Crim. *metin* 'firm, strong, solid; trustworthy', Crim. *metinli* 'steady, unwavering'.

⁶³ The first meaning of the Osm. word *konak* is 'stop, resting place, (night) accommodation', in a broader sense it means the building of accommodation at one day's distance between two stops. The word *kunaklık* (or *konaklık*) here means one day's walking distance.

⁶⁴ Crim. *avlaq*, Dobr. *avlak* 'distance'.

⁶⁵ Osm., Dobr. *kahraman* Crim. *karaman* 'hero, brave'.

⁶⁶ Osm. *pehlivan*, Dobr. *pelwan*, Nog. *peluvan* 'wrestler; champion; hero, brave'.

⁶⁷ Osm., Crim. *pezevenk*, Dobr. *pezewenk* 'pimp, procurer; scoundrel'.

⁶⁸ Osm., Crim., Dobr. *gizle-* 'to hide, conceal, keep secret'.

⁶⁹ Osm. *ikindi* Crim., Dobr., Nog. *ekindi* 'time of the afternoon prayer'.

⁷⁰ 'immediately, in that moment' < Crim. *šu*, Dobr. *šo* 'this', Osm. *šu*, (reg.) *šol* 'this, that; this thing, that person' + Osm., Crim., Dobr. *saat* 'hour; time; moment'. With assimilation of the *l* from the original *šolsaat* affected by *s šossaat*, or in the spelling of Kúnos it became *šossāt* because of the indication of the long *a*. The same can be observed in the word *bosson*.

⁷¹ Crim. *kunan* 'a two- or three-year-old foal', Nog. *kunan* 'foal (three years old)', Kaz. *kunan* 'a 3-year-old ox or ram, or a horse that is older than a *taj*, which is two or three years old, but younger than a *dönen*'. It derives from Mong. *yunan*, Halh. *guna(n)* 'three-year-old (male animal, horse or cattle)', which in turn comes from the Mongolian word *gurban* 'three'.

⁷² 'four-year-old' Crim. *dönen* 'foal', Nog. *dönen* 'a three-year-old steed', Kaz. *dönen* 'a three-year-old foal'. It comes from Mon. *dönen* Halh. *dönö(n)* 'four years old <steed or bull>', which in turn derived from the stem of the Mongolian word *dörben* 'four'.

⁷³ Nog. *suvsin* 'thirst(iness)', Kaz. *suwsin* 'drink; beverage'.

⁷⁴ *balnen rakı* 'bal and rakı'. Osm., Crim. stb. *bal* 'an alcoholic beverage made of honey; Osm. *rakı*, *arak*, *arakı* 'rakı', Crim. *rakı*, Nog. *arakı* 'vodka'.

⁷⁵ Nog. *paylan-* 'to take in hand, to take over; receive'.

Kıl kojroyı⁷⁶ kajtandaj⁷⁷

žuvuryani šejtandaj

Kajsıñızın ulu bar

Narik ulı Čora daj.

Şimdi Ali bej aşırya kirdi, Tasmalı bujınyä japışkan. Čoranıñ kızkaradaşı Kûn-kûrmez Meñaru žıvırup kelip, atın başından tuttı, atın bermegen, lakın Ahtažınñ Ali beji čirikkin⁷⁸ jaramaj⁷⁹ sızler ajtti. Kız ujalıyanından atın taşladı, Čorañ babasın başına tarttı. Kûn-kûrmez Mejnaru kardaşinnen çok atıştılar, çok tartıştılar, şoyon sızler ajtıştılar. Şimdi Ali bej atın alıyan ketken. Čoranıñ babası atına minep ketken Čoraya xabar bermege. Yulda ketkende surajlar: kajda ketesin dejler. Narik bularyä bejt ajtti:

Aj kajdadir alim,

Kelsin ajtajım alım⁸⁰

[674] Siz-de işitirsiz

– dep ketken.

Tujdan barıp Čoranın suradı. Čora batıryä xabar berdiler. Tışarda seni br kart suraj ajttılar. Čora tişarı çıktı, karadı babası kelgen. Babası Čoranı kûrgenže bu bejtin ajtti:

Aj Čoram Čoram

Čonkajıp⁸¹ atya mingende

Kart atañıñ başına

Tırlı korlıklar⁸² ketirdiñ.

Čora babasına bir bejt süledi:

Aj atam, aj atam

Ajtkanıña kûjermen

Tuşmenımı ajtkanın

Ajlakta⁸³ bek⁸⁴ sũjermen

Şimdi Ahtažının Ali beji kelip katıp⁸⁵ Tasmalı bujın aldırının süledi:

Ekindijniñ akşamı arasında keldi

Tube tauya kunan dünən sujdirdi

Susumya balnen rakı şıyartti

Tasmalı bujını tilej-turdi.

⁷⁶ Crim., Nog. *kıl*, Dobr. *kıl* ‘hair’, Kaz. ‘hair; horsehair’; Crim., Dobr. *kuyruk*, Nog. *kuyrik* ‘tail’.

⁷⁷ Osm., Nog., Crim. *kaytan* ‘(cotton or silk) string, braid’.

⁷⁸ Osm. *čirkin*, Crim. *čirkin*, Nog., Dobr. *şirkin* ‘ugly, impolite’.

⁷⁹ Correctly: *yaramaz* ‘useless’ > Osm. *yara-* ‘to be suitable’.

⁸⁰ Osm. *hal*, Crim. *al* ‘state, condition, (bas) situation, trouble’.

⁸¹ Crim. *čonqay-*, Nog. *şonkay-*, *şonkayip oltır-* ‘to crouch’; in other publications: *čompayıp otır-* ‘a sta pe vine’ (Dobr: Boz. 259); *čompai-* ‘gerade sitzen’; *čonqai-* ‘auf den zusammen-gezogenen Bemen sitzen, niederhocken’ (Dobr: Is’h. 45, n. 216).

⁸² Nog. *korlik* ‘being hurt, humbled’, Kaz. *korlik* ‘suffering, pain, trouble, sadness’.

⁸³ Nog. *aylak* ‘very, really’.

⁸⁴ Nog. *bek* ‘very, incredibly’.

⁸⁵ Dobr. *katıp* ‘how’ < *kat-* ‘how someone does something’.

Babañ degen bajguşın⁸⁶

Başına kûzine tarttı

Anañ degen apşikka

Şoyon sūzler ajtti

Arab degen apşikka

[661] Jaman aşılip tarttı

Kûn-kûrmez Mejnarı kardaşinnen çok ajtıstılar. Tasmali bujnın alıp ketti. Čora ajtti: ka-jakka⁸⁷ ketti? Babası ajtti: Kûk-kûgem bujlarına, Kûk-čokrak bujlarına ketti. Čora açulanıp atına mindigi vakit atnıñ ajakları bakkajnažek⁸⁸ jerge battı kirdi. Jerinden kûčkende başın tûbesinden br ot çıxtı. Ali-bej Čoranıñ jerinden kûčkennın tujdı. Janına kırk tene arab-batırı bar iken, epsi kurktılar. Batırlarınñ birisi: biz Čorannen başka çıkmamız, bar sen etkeniñe tûlew berseñ bekim bayışlar. Şimdi Ali-bej Tasmali bujnına minep Čoraya karşı kelgen, Čora-da kelip jetişken, bu bejtin ajtti:

Aj Ahtaşınıñ Ali beji, žaur⁸⁹ beji

žaur kûrgende kurkak⁹⁰ beji.

Ali-bej:

Akşamnen ekindi arasına bardım,

Tûbetauya kunan dūnen sujdırdım

Susumya balnen rakı çıyarttım

Uni-de tûlermen⁹¹ barişirim.

Čora dij:

babam degen bajyuşın

başını kûzını tarttıñ,

anam degen apşikka,

şoyon sūzler ajttiñ,

arab digen apşikka

jaman aşıtip tarttıñ,

Kûn-kûrmez Mejnarı kardaşımın

čoχ ajtıstiñiz, čoχ [662] tartıstiñiz,

uni kalaj tûlejsin, dij.

Ali-bej ajtti: añadım bayışlamajsın, bāri⁹² at sen dij. Čora ajtti: seniñ başıñ-da balaban, ūzin-de karaman, nūbet⁹³ senı, at dij. Şimdi Čora kuttı. Ali-bej bir uk čekti,

⁸⁶ Kaz. *bayγus*, Nog. *bayγuś* 'unfortunate, poor' (As opposed to Osm. *baykuś*, Crim. *Bayquś*, meaning 'owl, little owl, long-eared-owl').

⁸⁷ Nog., Kaz. *kay* 'which' + Crim., Dobr. *yak* 'side, direction' > Dobr. *kayaka* 'where', Kaz. *qay jaqqa* 'where, in which direction'.

⁸⁸ Kaz. *baqay* 'pastern; ankle-bone'.

⁸⁹ Dobr. *caw*, Kaz. *jaw*, Nog. *yav* 'enemy'.

⁹⁰ Osm., Crim., Dobr., Nog. *korkak* 'timid, cowardly; coward'.

⁹¹ Nog. *töl-* 'make up for'.

⁹² Osm. *bari* 'at least, for once'.

⁹³ Osm. *nöbet*, Crim. *nebbet* 'one's turn'.

Čora šamarın⁹⁴ tutyan, uk Čoraniñ şamarına tijdi, jerge tüşti. Čora ajttı: er ujnı⁹⁵ **ûč keče** eki sefer taha at degen. Ali-bej eki sefer taha atkan, br šej etmegen. Şimdi nübet benim, azır⁹⁶ otor dij. Čora br *uk* çekken, Ali-bejniñ eki ajayı atın arkasında kalyan, belden jukarısın uk ap-ketti.⁹⁷ Čora Tasmalı bujının žetip kûjge ketirgen, Ali-bejniñ ajakları Tasmalı bujniñ arkasında. Kûjiñ halkın br jerye tuplayan, suradi Čoraniñ anası fallandi-mi, juḡsa Ali bejniñ anası fallandi-mi? Kulına aldı ukın: tez ajtñız, bir uk-tan žaniñizin alam. Halk başladı žılaşmaya, bardılar babasına, kulına ajayına tüşkenner. Kel bizge bayışlat ajttılar. Men bayışlatamam dij, ūziñ barıp ajtñ. **[670]** Şimdi anasına başlayannar jalvarmaya. Kal sen bu kalkın kırdırma, seniñ sūzin tutaj. Čoraniñ anajı: Kal balam, bayışla benim katırım-čin⁹⁸ u kalkniñ kabātıñ deḡse-de Čora diñemij. Kulına br kûlük balta⁹⁹ alıp kûksine¹⁰⁰ ike balta uryan: eger sen bu kalknı kır-sañ, emgen sūdūñi aram etermen¹⁰¹ dij. Čora ajttı: bir kalkniñ br uktan žanın alyanı br šej tegıl, lākın br ananiñ katırın tapmak bûjûk br šej. Čora kulından ukını jerge taşladı: al ukiñ-da bar jerine salıñız dij. Şimdi jaşlar tuplaşıp başladılar ukın kuskı¹⁰² ile kapıya juvarlatıp ketirirge. Kûterip jerine salamadılar. Şimdi Čorab[atır]niñ Meñaru kardaşı kûle kûle kapıdan ejilip ukın alyan: jazık sizlerniñ jaşlırñızya dep ejilep bir kulinnen tutup jerine salyan. Ondaj bir talaj gečti, bûjle ūmūr karamanlıknen ūttirdiler. Br talajdan son Kazan memleketinde suyış başlanaḡaḡ dep ḡabar kelgen. Čoraniñ br arkadaşı bar iken, adına Kulumčak-batır degenner. Arkadaş bolyannar. Şimdi suyışka keleşekler ama Čoraniñ babası: balam, men seni nişanlajım-da son ket dij. Čora ajttı: men senin ajtkan sūzinden kajtmam. Čoranı nişanladılar. Kač künden son Kulumčaknen **[671]** brge kettiler, un kunaklık jer jürdiler, bir kûjge baryannar. U kûjde kırk batır bar iken. Kulumčak-batır ajttı: ajda Čora-akam, bu kûjge br ferište kûşterijik. Bunlar başladılar br ferište¹⁰³ kûstergen. Lākin kırk batırdan br tanesi kelip, buların sizler kim-siz dep suramaya kurktılar. Şimdi batırlarnıñ başı buların kim barıp surasa, kim bolyanın br avıḡ altın berirmen. U jerde br sajl¹⁰⁴ bar iken. Men barıp su-

⁹⁴ Osm., Crim. *şamar*, Dobr. *şamar* ‘slap (in the face)’; we maintained Kúnos’s translation of the word as ‘palm’.

⁹⁵ Osm., Crim. *oyun*, Dobr., Nog. *oyın* ‘game, play’.

⁹⁶ Crim. *azır* Osm. *hazır* ‘ready’ > *azır otur-* ‘get ready, be prepared’.

⁹⁷ *alıp-ket-* ‘to take away’.

⁹⁸ Crim. *katır*, Osm., Dobr. *hatır* ‘thought, idea’ > Osm. *hatırım için* ‘for my sake’.

⁹⁹ Osm. *külük* ‘crowbar; pick; mace’. In the Nogay variant written down by Bashkakov *külük balta* can be found, which he translated with the Russian word *sekira* meaning ‘hatchet, axe, battle/pole-axe’. According to the story, in the duel fought against Ali bey Čora’s life is saved from his enemy’s arrow by a weapon held in front of his chest (Nog.: Bask. 1940, p. 220) From the following note (*alti iki jüzlü*) the adjective *iki jüzlü* ‘two-faced, two-surfaced’ probably refers to a battle axe sharpened on both edges.

¹⁰⁰ Crim. *köküş*, Osm. *göğüş* ‘chest, breast; bosom’.

¹⁰¹ Crim. *aram et-* Osm. *haram et-* ‘to spoil, to ban from using’.

¹⁰² Osm. *küşkü* ‘pointed crowbar; iron wedge’.

¹⁰³ Osm. *farište*, *ferişte*, Crim. *ferişte* ‘angel’, here meaning ‘miracle’.

¹⁰⁴ Osm. *sail* ‘who begs, beggar’.

rajim dij. Čora-batırğa barıp suradı: kaj jerli-siz, aj ulu¹⁰⁵ ...¹⁰⁶ [673] *ajtuñız maña kajturmam dij.*¹⁰⁷ Šimdi Čora:

Men Kazanya ketemen, Kazanya baryanže

Kazanni kazak almasa,

Utk¹⁰⁸ tahtasın¹⁰⁹ žakmasa,¹¹⁰

Men Kazanni kazakka ber-almam aj.

Sajıl kelip bu xəbarnı batırların başına sūjledi. Batırların başı çakirep onda konuk ettiler, kûp rābet,¹¹¹ kûp sij sıjladılar.¹¹² Batır başı ajttı: Čora, seniñ batırlıknı kûp bolğanını tujdıq,¹¹³ şükür senin-de kûrdik, lākin bizge br uk¹¹⁴ at, ukıñı davışın eşıtejik. Čora ajttı: atajım ama kûj içine xəbar žiberiñiz, erkezın xəbarı bolsın. Ok atı-laşayından, uk davışından kurkajlar. Kûj içine xəbar berdiler, kûjnıñ kalkı ajttı: zar¹¹⁵ biz uk davışı işıtmidik, munda batırlar er kûn atajlar. Čora kuşlık vaktı majdanya çı-ğup, br uk atkan, ukın gûrūldisinden jekirmi – tokoz kişiniñ ūdi patladı, ūjler tūpesin-den kirametler tūkūldi, pençereniñ žamları parčalandı. Eki kûn taha ūtirdiler, batırlar-da suyışka karap turalar. Čora ajttı: mında br eki kûn turažakmız, sen bir kojnıñ žokla-da¹¹⁶ kel. [672] Kulumčak batır Tasmalı bujnı arkasına minep u kežeşi kûjge kelgen. Bašta Čora-batırnı nişanlisına barıp žukladı. Penžereden karadı, ūjn içinde Čoraniñ nişanlisi br jaşnen jumurlaşıp¹¹⁷ ujnajır.¹¹⁸ Kulumčak bo işge şaşıp kalğan, emen artına kajtıp tura¹¹⁹ Čoraya kelgen. Kabarın ajttı, nişanlinen bir jaş bondaj bon-daj jumurlaşıp ujnaj dep. Čora-batır bu xəbarın işıtkenže atına minep artına kajttı, kûjlerine keldi, ūjlerine kirde. Čora-batırnıñ Miñero ayaşınıñ bujnına sarılıp betinden kûzinden ūptı. Son ajttı: akam, men saña br jaramazlık ettim, seni kûp sayınyan iken. Seniñ urubalarıñı kijep, seniñ nişanlıña bardım, akşamdın jar kežeje¹²⁰ kadar jumar-laşıp ujnadık. Çok aru dij, sen şindi ajttıñ, min unıñ başın keserdim. Sabā turıp gene-de suyışka ketken, Kulumčaknen kûriştiler. Suyıştan xəber alğannar, felan kûni suyış başlanažak. Kulumčakka kelip jetişken, kurkunişli¹²¹ tūş hajırlı bolor dejler, u menim-

¹⁰⁵ Crim. *ulu* ‘big, excellent’.

¹⁰⁶ Here is a gap in the text, like in the Hungarian version.

¹⁰⁷ This passage is crossed out, but it is the last part of the beggar’s speech therefore I decided to retain it in the main text.

¹⁰⁸ Osm., Crim. stb. *ot* ‘fire’.

¹⁰⁹ Osm., Crim., *tahta*, Nog., Dobr. *takta* ‘board’; Kúnos gave its meaning as Osm. *evleri* ‘houses’.

¹¹⁰ Osm., Crim., Nog. *yak*-, Dobr. *cak*- ‘to light something’.

¹¹¹ Osm. *rağbet* ‘desire, need’, Crim. *raybet* ‘popularity, success, promotion, interest, desire, wish’.

¹¹² Crim. *sıyla*-, Dobr. *styla*- ‘to treat someone to delicious meals’.

¹¹³ (*u ūzin kūrmege*).

¹¹⁴ Osm., Crim. stb. *ok* ‘arrow’.

¹¹⁵ Crim. *zar* ‘whether’.

¹¹⁶ Osm., *yokla*-, Dobr. *Cokla*- ‘to visit, inspect, check’.

¹¹⁷ A Kaz. *jimür*- ‘to fold, squeeze, jam’ from the verb < *jimüril*- ‘to be folded, to squeeze’.

¹¹⁸ Osm., Crim., Dobr., Nog. *oyna*- ‘to play’.

¹¹⁹ Crim., Dobr. *tora* ‘right, true, straight’.

¹²⁰ Crim. *yari geze* Osm. *yari gecesi* ‘midnight’.

¹²¹ Crim. *qorqunčli*, Nog. *korkinişli* ‘dangerous, terrible, formidable, worried’.

ki de hajırlı [675] çıkkın. Şimdi br kañat kelgen, tez tez buların suyişka kelip žetiñiz dep jazıannar. Kulumčak batır ile julıya çıkkınlar. Čora ajttı: br uk atajıx, bizim julda kelgenmizin xabarları bolson. Čora br uk atkan, ukı Kazan memleketın žāmisin minaresin tūbinde, bir melmer taş bar iken, uk u melmer taşya urıp, taşya kirep kalyan. Anda seksen-ike batır taha bar iken, žılışıp ukın tutıp tarttilar taştan čıkaramadılar. Batırlarınıñ başı Sari-batır bar iken, anası kilep ukın kūrdu: ulum, sizler bu uknı bu taştan čıkaramazsıñız, bu Čoranıñ uki. Karaul julda salıñız, bekim bu künnerde Čora minda kelij, suyiş-ta üç künden başlanaşa, azırlık kūreler. Čora kelip suyiş majdanına br čadır kordo,¹²² atnı čadır janında bajlayan. Bu kimse Čorab[atır]nıñ tanımadı. Čora ajttı: sen atlarınñ janında otor, men barıp karajım ne bar ne joğ. Tora žemijetke kelgen. Br ūjniñ içine tolyanlar. Epsi batırlar bal içeler. Čora içerige kirep salam bergen, br jerčikke otoryan. Čoranıñ breu¹²³ tanımadı, em-de salamin-de almadılar. Bal sūzlūp kelgende. Čoranıñ atlatıp kečtiler. Şimdi Čora bunlarya br bejt ajttı:

Sırasinen kūrēm sırasinen

[676] Jarın başıñızya kijyinnık¹²⁴ tūşken-de

Atıñızın başın tartıp kalyanda,

Tañırsız akañı, dij.

Sari batır ajttı: bu nasıl tilenži,¹²⁵ kūrter atıñız tişarı degen. Čora tez jerinden turıp tşarı çıkkın, dori čadırya keldi, jatkan. Başlandı, bu jaktan kazaklar aldına žūr-diler. Bular-da suyişka davrandılar. Sari batırın anası kūrē kaldı,¹²⁶ Čora ke[l]gen. Tez, dij, barıñız Čora kelgen, kūziñiz ajdın bolson¹²⁷ dep, ketiriñiz munda degen. Dūrt beş batırlar barıp Čoranıñ eline ajayına tūşkenner. Bz seni tanımadık, bzge ajib etme,¹²⁸ dep jalvardılar. Čora-da: unlar kabatsız, ūz-ūzini tanıtımadı. Jerinden turıp dori žemijetge kelgen. Epsi batırlar Čoranın betinden kūzinden ūptiler. Bz senin tanımadık, niçin bizge ūzın tanıtımajdıñ dijler. Başladılar bal içmege. Br bardak bal Kulmčak batırğa žibergenner, u-da içe. Başladı Sari batır erkezge brer ediye bermege. Kimsene kılıž, kimsene uk, kimsene kalkan bergen. Čoraya br tabaka bergen. Čora kotoni¹²⁹ žebine salıp čadırya kelgen. Kūrterdi attı at ajakların tūbine. Epsi batırlarına brer suyiş aladı berdi, maña br tūtūn kotosı bergen, men tūtūn içmejim, tūtūn kotosın nasajım dij. Şimdi kūn tuıyudan başladı [677] suyiş, bu jaktan bular-da başlayannar. Čora başın kūrterip karamaj, tūtūn kotosını darılyan.¹³⁰ Şimdi batırlar kelip bunıñ kulinä ajayına tūşkenner, nejçin¹³¹ darıldıñ Čora dej jalvardılar. Sen epsi batırlarına brer

¹²² Osm., Dobr., Crim. *qur-* 'to create, establish, build up' < Crim. *čadır kur-* 'to put up the tent'.

¹²³ Crim., Dobr. *birev*, Nog. *birew* 'somebody, someone'.

¹²⁴ Nog. *kıynlık* 'difficulty, trouble, bad luck' (and not *kıygılık* 'scandal, noise'!).

¹²⁵ Osm. *dilenci*, Crim. *tilenji* Dobr., Nog. *tilenši* 'beggar'.

¹²⁶ Tat. *küreп kal-* 'to notice'.

¹²⁷ Good wish from the Crim., Dobr. word *közaydın* 'good news'. See Kaz. *qözayım bol-* 'to be happy', Osm. *gözün aydın, gözünüz aydın* (good wishes), *göz aydına git-* 'to pay a visit to wish good'.

¹²⁸ Osm. *ayıp et-* 'to put shame on' < *ayıp* 'shame'.

¹²⁹ Osm., Crim. *kutu* 'small box or case with a cover'.

¹³⁰ Crim. *darıl-* 'to get angry, hurt; to scold'.

¹³¹ Osm. *ne için* 'why'.

suyış alatı berdiñ, maña br tûtûn kotosı berdiñ dij, men tûtûn içmejim, seni kotoñı nasajım dij. Sarı batır ajttı: kotonı nasadıñ dij. Jerde tura, at ajaklarınñ tûbinde. Sarı batır jerinden sıçrap turıp kotonı alıan, kapayın açkan, içinde bir zılfıkar¹³² bar, ketirip Çoraniñ kulına bergen. Čora zulfıkarın kûrgennen kuvanıp zılfıkarın kulına alıp tasmalı bujnınıñ arkasına mindi. Jerinden kûčkende atın ajakları jerge bakajnaşı kirdi. üç kûn üç keže askerın bujna ketti, kamalap¹³³ Kazan kalasını űginde¹³⁴ aldında tuplap u-ğadar suyış etti, at kişejinden¹³⁵ kan kelgen. Jedi kûn içinde takımıñ kırıp kalıyanıñ jesir alıan. Suyış bitken. Br kaç kûn râtlandılar. Sonra memleketine kajttılar. Kûjnıñ kalkı xoş keldikke keldiler, başladı suyış ğabarın ajtmaya. O kadar suyış bolıan, toğsan jaşına kelgen kartlar bondaj suyış ne işitken, ne kûrgen. [678]¹³⁶ Soñra gene ğabar kelgen, suyış tazedden başlamaya azerlanalar. Čora-batır Kolumčakka ğabar žiberbergen, jene-de suyışka ketmek kerek boldi dij. Ketijik dep azerlanıp ukını ğursini¹³⁷ alıp Tasmalı bujnı minep sauklaşıp¹³⁸ jula čikkanlar. Julda ketkende, rast kelgen kişiler surajler: Čora-batır, bondaj ažele kajda ketesiñ. U-da ajttı: kûp nakırtı sırası tegil, br bejt ajtajım, añasan añarsız:

Ben Kazanya ketem
Ben Kazanya baryanşı
Kazannın kazak almasa
Utka taktasın žakmasa
Kazanın kazakka ber-almam ej.

Julda ketkende aldına br atlı čıka-kaldı, karadı eki kşı¹³⁹ bek ajbetli keteler. Kajda ketesin dep suradı. Čora-da űzini bejtnen Čora bolıanını añnattı. U atlı-da Čoraya kelgen, suyış ğabarın ap-ketirgen. Čoraya ajttı: br kûn taha jețişmeseñ Kazanın kazak alıp-jatır, tez jețiş. Čora bu ğabarın işitkenži, jerinden tirelep kečkende, Tasmalı bujnı ajakları bakajnaşı jerge kelgen. Uradan suyışnıñ urtaşına tûşejim dep koştı. Kalanın aldırımağep kaleden atlap teñizge¹⁴⁰ tûşken, bakajlar Čora teñizge ketti, suyışın kazaklar [679] kazandılar, Kazanın aldılar. Čora jene-de kelij dep űlgennı inanmajıp teñizge ketken jerine karaul kujdılar. Hala bu kûn anda karaul utıra, Čora teñizge kitken jerde. Suyış pitken son, ğabar žiberdiler Čoraniñ anasına, Čora teñizge ketken dep. Čoraniñ anası ajttı: u teñizge ketse-de br şey bolmaz, Čora tuyanda menim avızımdan br ut čikkan, suya tûştı, súnmedi. Son men efendige suradım, br ut

¹³² Osm. *zülfiķar, zulfıķar, zulfakār*: Khalifa Ali's famous sword, which has two blades and two tips in folk art.

¹³³ Nog. *kamala-* 'to surround (the enemy)'.

¹³⁴ Crim. *ög* 'front part' > *öginde* 'at the front (of something)'.

¹³⁵ *Az at kişejinden kan kelgen*. In the expression 'The of the horse was bleeding' the stem of the first word can only be *kişej* or *kişek*. But I could not find a Turkish word that would make sense in the above sentence, therefore I translated it with the word 'flank', which was used by Kúnos.

¹³⁶ (*Br ajta*).

¹³⁷ Osm. *gürz* 'iron club; mace used in battle'.

¹³⁸ Crim. *savlıklaş-* 'to say goodbye, to bid farewell'; 1. *Bundan son Čora apayınen savlıklaşa* 'Then Čora bids farewell to his sister' (Crim: Bek. 138).

¹³⁹ *kişi* 'person'.

¹⁴⁰ (*ketti, sugışın kazaklar Kazan*).

avızımdan çıyın, suya tüşti sũmedi, bu ne demek. Efendi ajttı: senden tuyan erkek-balanıñ eželi¹⁴¹ sudan bolažak, suya tüşežek, ũlmeježek degen. Čoraniñ anası unınčın kũp janmadı, kulların kũterep¹⁴² bir duva etip, Allah erkezın-de kũrũstırsın, benim balam-de kũrejim, inşallah br vakit zaman kelij, Kazannı gene-de alij.

The Story of Čora Batir

In the days of yore there was a man, Narik. He was a very clever hunter. Wherever Narik caught sight of an elderly man, he went up to them and listened to what they said. One of the elderly men (said): 'Whenever one goes to the khan he becomes a man, but when one goes to the gate of a rich man, he strikes him with a stick and drives him away.' Upon hearing these words Narik went to the place of a khan, (but) his annual salary was not set. He was made a postman. One day Narik was delivering the post when he entered the hut of a herdsman as a guest. In the evening the herdsmen came together, had their supper and drank coffee. Having finished their dinner, they began to talk about hunting. One of the herdsmen says: 'From the side of the shady refuge for the flock a white rabbit springs up and runs away every morning. Let us show it to Narik, maybe he can have it caught by his greyhound.' In the morning they got up and went to the refuge. The rabbit sprang up and ran away again. The greyhound was set at the rabbit. Narik sat on the back of his horse and went after the rabbit. He chased it until he came to a forest and in the forest there was a big den. The rabbit went into the den and the greyhound after it. Narik saw that the inside of the den was black fog. 'Dark den, white rabbit, perhaps I can catch it', said to himself. Narik went into the den, but it was very dark and the inside was full of pebbles, he was slipping to and fro and could not walk properly. He turned back slowly and put a fistful of pebbles in his pocket. He went out of the den, but his mouth and his nose curved, he fell to the ground and was lying there unconsciously. The herdsmen saw that Narik did not return. Where can he be? They sent a herdsman to find him. He went and found Narik, he was lying in front of the den. He took him on his back and brought him to the hut. He informed the khan about it. The khan brought a doctor, mullahs came, they prayed and some medicine was given to him. Narik came to his senses. They asked him where he had been and what had happened. Narik began to tell about what had happened to him: 'The rabbit went into a dark den, I went in after it, the inside of the den is full of pebbles, I was slipping, slipping and fell. I put a fistful of pebbles in my pocket, here are some of these pebbles.' He took them out of his pocket, they were watching them, all the things (in his pocket) were gold. Now they came together, went to the den and saw the black fog. They started to pray, found the incantation for it, the black fog cleared up, they began to take the gold out of the den. They packed forty mules with gold and carried it to the treasury of the

¹⁴¹ Osm. *ecel* 'the appointed hour of death; an appointed term, end of a period fixed beforehand'.

¹⁴² Crim. *kũter-* 'to lift, to pick up'.

khan. They tell the khan: 'This Narik has been a great benefit for us, let us do something good to him.' 'Let us have him get married, said the khan, but we shall give him whoever's daughter he wants to marry.'

They each had a daughter: 'If he wants your daughter, give her to him, if he wants my daughter, I will give her to him.' He was presented with three villages. 'Narik is going to get married, they announced, all girls should gather in the rose garden.' The girls came together and sent a message to Narik: 'You will marry any of these girls whoever you like.' Among the girls he liked the vezir's daughter, the khan was informed about it. He gave his consent. Narik got married. But the khan's son was also in love with this girl. He was watching her for six months, and the longing for the girl hit his heart. He told to an old woman: 'Go to Narik's wife and tell her that I will visit her at night, let her be informed.' The old woman went to Narik's wife and told it to her. Narik came from the village: 'Tonight I will go to the market.' His wife to him: 'You should not go anywhere tonight, watch the house.' Night has come and the khan's son went straight to Narik's house and knocked on the door. The woman opened the door and the khan's son went in and sat down. After a little while he began speaking. The housewife put some coffee on the fire but she put it quite far from it.¹⁴³ She keeps looking at it but the coffee isn't cooking: 'I haven't come to your place to drink coffee, let's lie on the bed.' 'What word, what nasty thing have you said? You are the son of a khan and came to commit adultery with the wife of a Black Tatar.¹⁴⁴ What will your father, the khan say if he learns this? What will my father, the 'kazi bey' say when he hears about it?'

'Light the lamp so I can go', said he. The housewife lit the lamp and handed it to him. As he stepped out of the door, Narik was sitting there and cut his head. He had a pit dug and buried the other. But this son of the khan usually went home once a week. After the marriage of the vezir's daughter he went home once every two weeks, later he didn't come at all. Having known that his son disappeared, the khan called the vezir and told him: 'My son has disappeared, find him.' The vezir: 'A man who kills another man can be recognised if one looks into his eyes.' They called the people together and he began to look into everyone's eyes. When he walked past his son-in-law, he looked into his eyes (and realised) that it was his son-in-law, who killed that man. Having gone home, he sent a message to his son-in-law to tell them to go away quickly. They harnessed two horses and sat on them. Having swum across the river they arrived at the place of Etli khan¹⁴⁵ in the afternoon. After they arrived at Etli khan's place they had no money. There even an *okka* of meat cost a gold coin, they were very poor. Let us return to the khan. The counsellor and the khan were great friends. After the khan's son died, the khan grew apart from the vezir, and the vezir asked: 'Why have you become angry with me?'

'Of course, I am angry with you', said the khan, 'I only had one son in this whole world and your son-in-law killed him.'

¹⁴³ That is, she put it on the stove but far from the fire.

¹⁴⁴ That is, ordinary man, since Čora is depicted in the epic as a man of mean origin.

¹⁴⁵ The land of Etli khan.

‘My son-in-law killed him, but he wanted to commit adultery with his wife that’s why he killed him.’

‘Hey, why didn’t you tell it to me? He cut him only once, I would have cut him five times.’¹⁴⁶ Tell him to come back quickly. I gave him three villages.’

They wrote a letter that he was forgiven for his sin. They gave him three villages. The letter was sent. Narik came back from hunting. As he came into the village, the postman met him and handed him the letter. Narik read the letter and became happy. Narik arrived home and went through the gate laughing. His wife stands up and asks why he is laughing, whether he received any news from the village. He says, they have forgiven us for our sin, and are calling us back to the village. Next morning they got up early and prepared a cart. They also had horses, put them before the cart and set out. As they were going they met some wanderers, made friends with them and continued their way (together). They were so poor that they had nothing to eat or drink. Narik goes away, if he can shoot and bring a rabbit, they will eat, if he doesn’t find one, they will remain hungry. Narik stood up and went to find a rabbit. Now the wife got the pains¹⁴⁷ and they saw that a child was born. One of the wanderers was a midwife. Narik had a prisoner and they told him: ‘Run! Call Narik!’ They told him the good news. And he: ‘Master Narik! You have a son.’ Narik didn’t have any money. What should he do? He said: ‘Give him your name and be free.’ The child was given the name *Čora*. The prisoner became free. ‘Run to the cart and put the horses before it!’ They harnessed the horses, sat on the cart and arrived in their village. They saw that they were forgiven for their sin. Three villages were presented to them. They came up to them, kissed his face and eyes, they greeted one another. They lived happily for one year, for two years, for five, six years. They sent *Čora* to school, he learnt for three years and became a good big boy, who outdid all the children. He was not afraid of the children,¹⁴⁸ (but) the children were afraid of him. One day *Čora* tells the children: ‘By the time I’ll have stood up from my place, you shall raise a flag to me, (then) I won’t hurt you, children.’ The children: ‘Where can we find a flag?’ ‘I will find one, he says, for you.’ In that place there was a little cowherder boy, *Čora* took one of his calves, killed it and skinned it and gave its hide to the children. ‘Make a flag out of it and raise it!’ The children brought the flag. *Čora* didn’t hurt the children, the children submitted to him. The child who was to watch the calf went home crying and said: ‘*Čora* killed our calf.’ ‘Go and take *Čora* before me’, says the owner of the calf. *Čora* was called and he came. The owner of the calf: ‘*Čora*, why did you kill my calf?’ *Čora* answers: ‘Into your butt with its legs if it was yours.’ The owner of the calf liked it and laughed. *Čora*, let me give you a horse, too, he said. ‘May God pay it back for you, if you give me a present’ he says. They went to the field with the groom. The groom was to catch a foal and give it to him. They came to the stud of horses¹⁴⁹ and started to inspect them. The groom began to catch the best unbroken foals and brought them to *Čora*. *Čora* didn’t like any of them and

¹⁴⁶ That is, ‘I would have cut him in five pieces’.

¹⁴⁷ The word *baktık* in the original text is a misspelling of *baktılar*.

¹⁴⁸ Literally: he did not run away from any of the children.

¹⁴⁹ From the context it is obvious that a stud of horses is mentioned.

began to look around himself. He was inspecting the footprints behind the stud. He kept on inspecting them until he found a good footprint and following the footprint he found a scabby foal. 'I took to this one', he said. The groom says: 'The people in our village will laugh, I won't take such a horse into the village.' Čora said: 'If you are willing to give, give me this horse. If you are not then to your butt with its legs.' Meanwhile he found a leash and tied it around the neck of the horse and he says that it should be called *Tasmalı Buyın*.¹⁵⁰ They took it home. Everyone was making fun of it. They said: 'He picked a scabby foal for himself among five hundred horses.' Čora began to look at it, it was the biggest among the five hundred horses. In the neighbouring village there was another trustworthy foal called *Djel Djetmez*.¹⁵¹ Čora has heard about this horse (and says): 'Tell him to send me that horse.' They went away and said that that horse was the one for him. Having been told this, he gave it to them. In another neighbouring village there was another horse, a big galloping horse. Čora sent there a message too telling to bring him that horse. They went there and told it to him. 'I'm not breeding my horse for him', he said. They tell Čora that he won't give the horse to him. Čora became very angry and sat on the back of *Tasmalı Buyın* and as he rose from his place they saw some fire twinkling on the top of his head. The owner of the horse saw Čora coming. He took *Koy Bakar*¹⁵² and went out to the road. Čora was coming and caught up. 'You wanted the horse, I have brought it with me.' Čora says: 'You don't have to take pains, I will bring it myself.' He took the horse and went away. In a few days' walking distance there was another big hero, called *Ahtaži Ali bey* and he had forty wrestlers. This *Ali bey* was very angry with Čora. 'Bastard, he says, he is boasting with the horse. I will go and take his horses. If the horse slips out of his hands, then he could do nothing' he says. One day *Ali bey* mounts his horse. The wrestlers learned it, went up to him and said: 'Don't go to Čora *Batır*, or if you go, then let's go together.' *Ali bey* says: 'I won't go there.' He kept it secret. He took his two Arab warriors¹⁵³ and went straight to Čora *Batır*'s house. That day Čora went to a wedding and he wasn't at home. *Ali bey* came between the afternoon and evening and saw that Čora was off. He had some three- and four-year-old lambs¹⁵⁴ slaughtered and had *bal* and *raki*¹⁵⁵ brought to quench his thirst. He wanted

¹⁵⁰ 'Leashed neck'.

¹⁵¹ 'The wind cannot catch up with him'.

¹⁵² A similar horsename occurs in several versions when *Ali bey* refuses to accept the horses offered to him by *Narik*: *Kuy bagar* (Tat: Ber. 113), *Tuyacı bagar* (Dobr: Boz. 86), *Tüyebarar* (Dobr: Boz2. 375) From the examples it is clear that it is only *Berezin*'s version where the name appears in an identical form with that of *Kúnos*. Although in the *Kazan* edition the explanation for *Kuy bagar* is *sarik kötücese*, but in our opinion it is obviously the name of a horse. The unusual name might be explained by the fact that it was a horse on which herdsmen were watching the herd.

¹⁵³ The word *Arab* has a negative connotation here, in other versions one can find *čerkes* 'Cherkes' (Crim: Bek. 135), *yaman* 'ugly' (Crim: R3. 172), 40 *saklaw* 'bodyguard' (Crim: R2. 124), or *saklavji* 'bodyguard' (Crim: Bek. 131), 40 *asker* 'warrior' (Dobr: Boz. 82), etc.

¹⁵⁴ The expression *kunan, dönen* (of third or fourth grass) is commonly used among the nomad Turks meaning three and four-year old sheep.

¹⁵⁵ In the manuscripts there are two alcoholic drinks mentioned: *Ali bey* demands *bal* and *raki* on his visit and later he is welcome with *bal* by the warriors in *Kazan*. In most variants of the epic *raki* and *bal* appear together and in some variants including *Kúnos*'s *Dobrudjan* version *boza*

Tasmalı Buyın, but Čora's father didn't give it to him. The mob in the village: 'It was bigger than Čora. Čora's mother received it', they said. Čora's mother told them a *beyt*:

'Its hair and tail is like the silk braid,
It can run like the Satan,
Among you who has a son
Like *Narik*'s son, Čora?¹⁵⁶

Now *Ali bey* went into the stable and grasped *Tasmalı Buyın*. Čora's sister, *Kün-Kürmez Menaru* ran there, took the horse by the head and didn't want to give it, but *Ali bey* told her rude and impolite words. The girl left the horse ashamed. He hit Čora's father on the head and argued a lot with his sister, *Kün-Kürmez Menaru*, they told a lot of rude words to each other. Now *Ali bey* took the horse and left. Čora's father also mounted his horse and went to break the news to Čora. As he was going his way, he was asked where he was heading. He told them a *beyt*:

Hey, where is *Alim*,¹⁵⁷
He must come, let me tell about my problem,
And you will also hear it.
He said so and left.

Having arrived at the party, he inquired about Čora. Čora *Batir* was informed: 'Outside an old man is inquiring about you', they said. Čora went out and saw that his father had come. His father, as soon as he caught sight of Čora, said the following *beyt*:

'Eh, my Čora, my Čora
When you mounted your horse,
You brought a lot of trouble
On your old father's head.'
Čora answered his father with this rhyme:
'Eh, father, eh, father,
Your speech makes me sad,
I like the speech of my enemy
Much better.'

Now he told him about the coming of *Ahtažının Ali beyi* and how he took away *Tasmalı Buyın*.

'He came between the afternoon and evening.
He had three-and four-year-old sheep slaughtered on Mount *Tübe*
He had *bal* and *raki* brought for his thirst
And asked for

or *ballı boza* (boza with honey) are mentioned instead of *raki*. *Raki* is a common spirit made of anise and grape among the Turks and the Balkan people. *Bal* is a wintertime alcoholic beverage made of hulled barley (or washed wheat), water and honey.

¹⁵⁶ This four-line long poem is the result of corruption. The first two lines are to be found in the description of Čora's horse, the last two lines appear when Čora's mother goes to *Kazan* when informed about his son's death and she addresses the women there, enquiring about his son.

¹⁵⁷ It might refer to the Osm. *al* '(in a broader sense) family, dynasty'.

He beat up the poor devil
 Who is said to be your father like a horse,
 He told rude words to the woman
 Who is said to be your mother,
 He hit the woman rudely,
 Who was said to be Arabian.¹⁵⁸

They argued a lot with your sister, *Kün-Kürmez Menaru*. He took *Tasmalı Buyın* with him. Which way have they gone? – asked *Čora*. His father answered: ‘He has gone to the shore of *Kök-Kögem*,¹⁵⁹ to the shore of *Kök-Čokrak*’.¹⁶⁰ When *Čora* mounted his horse in anger, the legs of the horse sank in the ground to the ankle. As he rose from his place, fire came out of the top of his head. *Ali Bey* noticed that *Čora* had left his place. He had forty Arab warriors, all of them were frightened. One of the warriors say: ‘We cannot outdo *Čora*, go and if you pay for what you have done, he might forgive you.’ *Ali Bey* on the back of *Tasmalı Buyın* came before *Čora*. *Čora* was also coming and when he came near, he told the following beyt:

‘Eh, *Ahtažınıñ Ali beyi*, hostile bey,
 A coward when seeing the enemy.’¹⁶¹

Ali Bey to him:

‘I went between the afternoon and evening,
 On Mount *Tübe* I had three and four-year-old sheep slaughtered,
 I had *raki* with honey brought to quench my thirst,
 I will pay that too, I will make up.’

Čora says:

‘The poor devil
 Who is said to be my father,
 You beat up like a horse.
 You told rude words to the woman
 Who is said to be my mother,
 You hit hard the woman
 Who is said to be Arabian,
 With my sister, *Kün-körmez Mejnarı* you argued a lot,
 How will you make up for that?’

Ali Bey responds: ‘I understand that you won’t forgive me, then you should shoot (first).’ *Čora* answers: ‘Your head is also big, you are a warrior too, it’s your turn, shoot!’ Now *Čora* was waiting. *Ali Bey* took an arrow. *Čora* held up his palm. When the arrow hit his palm, it fell to the ground. *Čora* says: ‘Every game is played three times. You should shoot twice again.’ *Ali Bey* shot twice again, but couldn’t do any harm. ‘Now it’s my turn, he (*Čora*) says, be prepared.’ *Čora* shot an arrow. *Ali*

¹⁵⁸ Here the word Arabian has a negative connotation.

¹⁵⁹ ‘Blue Sloe’.

¹⁶⁰ ‘Blue Spring’.

¹⁶¹ There are only two lines in Kúnos’s variant left of the original version that consisted of four lines. The different variants emphasise the relentless nature of Ali bey. The word *däli*, which appears in the variants published by Radloff, means ‘crazy, fierce’.

Bey's two legs remained on the back of the horse, the rest was taken by the arrow. *Čora* took *Tasmalı Buyın* and led it to the village with *Ali Bey*'s legs on it. He summoned the people in the village and asked them if it was *Čora*'s mother or *Ali Bey*'s mother who was wrong. He took the arrow in his hand and said: 'Answer quickly otherwise I will take your soul with an arrow.' The people started to beg. They went to his father and threw themselves into his arms and to his feet. They said: 'Come and make him forgive us.' 'I cannot make him forgive you, he said, go yourselves and talk to him.' Now they started to beg his mother: 'Come, don't have these people killed, he will listen to you.' *Čora*'s mother says: 'Come on, my son. Forgive these people for their sin,' but *Čora* doesn't listen. He takes a hatchet (a battle axe) in his hand and strikes on his chest twice with it. His mother says: 'If you destroy these people, I will curse the milk sucked from me. *Čora* says: 'It is nothing to take the soul of a people with an arrow, but the great thing is to favour one's mother.' *Čora* threw the arrow to the ground from his hand. 'Take the bow, go and put it in its place', says he. Now the youth gather and began to move the bow with a crowbar. They weren't able to put it in its place. Now *Čora Batir*'s sister, *Menaru* bent and picked up the arrow at the gate, laughing. 'It's a shame that you are young', said she and taking it in her hand she put it in its place. Then a good while passed, and they spent their time leading a warrior's life.

After a good while it was reported that war was about to break out in the land of *Kazan*. *Čora* had a friend called *Kulumčak Batir*. They were good friends. Now they want to go to the war, but *Čora*'s father says: 'Son, let me have you engaged, then you can go.' *Čora* says: 'I won't turn away from the word you uttered.' *Čora* got engaged. After a few days they departed with *Kulumčak*. They covered ten days' walking distance and came to a village. In that village there were forty warriors. *Kulumčak Batir* says: 'Master *Čora*, let us perform a heroic feat in this village.' These two began to perform a heroic feat, but none of the forty brave warriors dared to come near to ask their names. Now the head of these warriors says: 'I will give a fistful of gold to anyone who dares to go to them and to ask their names.' There was a beggar in that place.¹⁶² He says: 'I will go and ask them.' He goes to *Čora* and asks him: 'Where are you from, great...?' Now *Čora* said:

I am going to *Kazan*. If the Cossack doesn't capture *Kazan*,

Until I get there

He won't burn its boards.

I won't give *Kazan* to the Cossack.

The beggar came and told this news to the head of the warriors. The head of the warriors has him called, swears brotherhood, pays great respect to him. The head

¹⁶² It is a typical scene of the epic when only a weak person dares to ask *Čora*, who is on his way to *Kazan*, his name (mostly a young girl). The beggar in *Kúnos*'s version fits in this pattern, its closest relative may be the version in which when they come to a village a *taz oglan* appears before the elderly men who are wondering who the strangers can be. He says that he goes to the strangers and asks their names if the elderly men promise to buy him a pair of red boots in the town (Crim: Bek. 138).

of the warriors says: 'Čora, we have heard that you are a great warrior. Thank goodness that we have got to know you, but shoot an arrow before us so that we can hear your arrow hissing.' Čora says: 'I will shoot, but send a message of the shooting to the village, they will get scared of the hissing of the arrow.' It was announced in the village, the people in the village said: 'As if we hadn't heard arrows hissing before, here the warriors shoot every day.' Čora went to the field in the morning and shot an arrow. Twenty-nine people got scared to death. The tiles fell off the roofs of the houses, the windows broke. They spent there two more days, the warriors were also preparing for the war. Čora said (to his friend): 'Here we are going to spend a few more days. You go and visit our village and come back.'¹⁶³ *Kulumčak Batir* mounted *Tasmalı Buyın* and came to the village that night. First he went to Čora's fiancée, to see her and he saw through the window that Čora's fiancée was playing with a young man, they were hugging each other in the house. *Kulumčak* was amazed at this, he turned back immediately, went straight to Čora and brought him the news that a young man was playing with his fiancée hugging her. Having heard this news, Čora *Batir* mounted his horse, turned back, came to their village and went into their house. Čora *Batir*'s sister, *Miñeru*, hugged his brother's neck and kissed his face and eyes. Then she said: 'Brother, I treated you badly, because I was longing for you so much. I put on your clothes, went to your fiancée and we played from the evening to midnight hugging.' 'It is nice of you, he says, to tell it to me, otherwise I would have cut her head.'¹⁶⁴ In the morning he went to the war again and met *Kulumčak*. They received a letter¹⁶⁴ about the war that it would begin on a (certain) day. He arrived at *Kulumčak*'s place: 'A formidable dream is said to mean happiness, mine has become happy

¹⁶³ This visit of *Kulumčak Batir* is mentioned only by Berezin. That story is similar to that of Kúnos with the only difference that Čora sends his friend home from Kazan, not when they are on their way to the city. Knowing the Nogay variant one can safely conclude that this is a corruption of the text and the corrupted form *sen bir kojnuñ* (you do something to a sheep) may be restored as *sen bızññ köjümizñe žokla-da kel*, you should check our village and come back.

¹⁶⁴ In the Crimean Tatar text a *kanat* was mentioned, which means wing. Kúnos translated it as 'horseman'. It must also be corruption, in my opinion there must be a word meaning 'courier', 'messenger', 'letter', or 'message'. It must be a kind of bird because in other variants of the epic Čora meets different birds (mostly swans) on his way to Kazan. In three days' walking distance from Kazan Čora shoots a swan (*ak ku*) that is flying high. The bird falls onto the Kazan paddock where the warriors practicing archery find it and find out about the coming of Čora (Crim: R2. 128). In another version Čora shoots the swan for an old Nogay woman who is starving. The arrow penetrating the heart of the swan flies further and hits the stone in the palace of Kazan in the above mentioned way (Crim: R3. 182). But the version collected by Karakaya in Turkey stands closer to that of Kúnos than the above described two stories. Here Čora and his friend see a flight of birds (*bir sürü kuş*) heading from Kazan towards the Crimea. When Čora asks them the reason why they are leaving their homeland the birds answer:

'In the fields of Kazan the water is not drinkable because of the blood
The air is thick with the smell of carcasses.' (Tur: Kar. 24)

Bearing these variants in mind, it would be obvious to find a kind of bird instead of a 'horseman'. Although the word 'kanat' does not mean bird in any of the Turkic languages, it appears in this meaning in compound words: Kirg. *kanattuu* (*jalpi ele kuštar*) 'all kinds of birds'; Osm. *çakır kanat* (Anas ctecca); 'a kind of wild duck'.

too.' Now a letter arrived, it said they should make haste to get to the war. He set out with *Kulumčak Batir*. Čora says: 'Let us shoot an arrow to send news of our arrival.' Čora shot an arrow. At the foot of the minaret of the mosque in the land of Kazan there was a marble stone, the arrow hit that stone and got stuck in it. There were still eighty-two warriors left. They went there and grabbing the arrow began to pull it, they couldn't pull it out. *Sari Batır*¹⁶⁵ was the head of the warriors. His mother comes, catches sight of the arrow and says: 'Son, you won't be able to pull this arrow out of this stone, this is Čora's arrow. Send a watchman to the road, Čora might come here in the following days. The war is also going to start in three days. They are preparing for it.' Čora came and put up a tent in the battlefield. He ties his horse near the tent. No one knew Čora. Čora says (to *Kulumčak*): 'You sit near the horses, I will go and see how things are going.' He came straight to the crowd. They have come together in a house and all the warriors are drinking *bal*. Entering the house Čora said good day and sat down in a small place. No one knew Čora and no one answered to his greeting. When it came to drinking, they left out Čora. Then Čora told a *beyt* to them:

Little by little, I will see, little by little
 Tomorrow, when you will get in trouble
 And stay behind pulling the head of your horse
 You will recognise your brother.

He says so. *Sari Batır* says: 'What kind of a beggar is this? Take him, and throw him out', he said. Čora got up from his place quickly, went out, came straight to the tent and lay down. [The war] began. From this side the Cossacks came before them. They were also preparing for war. *Sari Batır*'s mother saw that Čora had come. 'Come on, she says, go, Čora has come, be fortunate and bring him here.' Four or five warriors go and prostrate themselves in front of his feet. We didn't recognise you, they say, don't put us to shame.' They are begging to him. He got up from his place and came straight into the crowd. The warriors were all kissing Čora's face and his eyes. We didn't recognise you. Why didn't you introduce yourself? They began to drink *bal*. They took a cup of *bal* to *Kulumčak Batır*, he also drank it. *Sari Batır* started to give a present to everyone. He gave one of them a sword, another one a bow, a third one a shield. Čora was given a snuffbox. Čora put the box in his pocket, went into his tent and threw it to the feet of his horse. He says: 'He gave a weapon to each of his warriors and he gave me only a snuffbox. I don't smoke, what shall I do with a snuffbox?' Now, at daybreak the war started. On this side, the [Tatars] also began [to fight]. He doesn't raise his head, doesn't even go there, he was angry because of the snuffbox. The heroes are coming and prostrating before his feet, they ask why he is angry. He says: 'You have given to each of your warriors a weapon, but to me only a snuffbox. I don't smoke. What shall I do with your snuffbox?' *Sari Batır* asks him: 'What have you done to the snuffbox?' 'It is on the ground, under the feet of my

¹⁶⁵ The name of *Sari Batır* 'Blond warrior' appears only in a Bahchisaray version recorded by Radloff as one of the three competing leaders of the Kazan Tatars (Crim: R1. 22–23). In most variants it is the Kazan khan's daughter *Sari Kanım* (*Sarikani*, *Sari Hanım*), who presents the warriors (Crim: Bek. 140, Dobr: Boz2. 379, Tat: Ber. 116, etc.)

horse.' *Sarı Batır* springs up, takes the snuffbox and opens its lid, there is a *zılfikar* inside, he brings it and puts it in *Čora*'s hand. Seeing the *zılfikar* *Čora* gets delighted, takes it in his hand and mounts *Tasmalı Buyın*. When he stood up on his place, the feet of the horse sank in the ground to the ankle. He was fighting the soldiers for three days and three nights. Before and behind *Kazan* he put up such a fight that the flank of his horse was bleeding. He destroyed the force of the enemy in seven days and took prisoners those who stayed alive. The war was finished. They rested a few days and went back to their homes. The folks in the village came to greet him and he began to recount the story of the war: 'It was such a fight that ninety-year-old elderly men haven't even seen or heard such a war.' It was reported again that war was about to break out. *Čora Batır* sent a message to *Kulumčak* that they had to go to war again. 'Let's go', he says. He is preparing taking his bow (his lance), his mace, he mounts *Tasmalı Buyın*, bids farewell and they set out. As they are going their way, the people passing by ask them: '*Čora Batır*, where are you heading so hastily?' It's not the time of much talking, instead, I will tell you a *beyt* and if you understand this, you will know it:

'I am going to Kazan,
If the Cossack doesn't capture Kazan
Until I get to Kazan
They won't burn its board
I won't give Kazan to the Cossack, hey.'

As he was going, a horseman came before him, who saw that two people were sauntering gracefully. 'Where are you going?' he asked. *Čora* told a *beyt* to introduce himself. That horseman was coming to *Čora* himself to bring news of the war. He told *Čora*: 'If you don't get there in a day, the Cossack will capture Kazan, hurry up. Having heard this news, *Čora* sprang up and the feet of *Tasmalı Buyın* sank in the ground to the ankle. 'Let me get to the middle of the war', he said and ran there. Seeing that he couldn't defend the castle, he jumped from the castle and fell into the sea. The others saw that *Čora* fell into the sea and the war was won by the Cossacks, Kazan was taken. *Čora* will return, they said and not believing that he had died they stood a watchman where he had fallen into the sea. Even now there is a watchman standing in the very place where *Čora* fell into the sea. After the war had been finished, it was reported to *Čora*'s mother that *Čora* went into the sea. *Čora*'s mother answered: 'Even if he fell into the sea, he won't get hurt. When *Čora* was born, fire sparkled out of my mouth, fell into the water and it wasn't put out. Then I asked the efendi what it meant that fire had sparkled out of my mouth, it had fallen into the water, but it hadn't been put out. The efendi answered that the fate of the child that you bore would depend on the water, he would fall into the water but wouldn't die. Therefore *Čora*'s mother wasn't worried and raising her hands she prayed: '*Allah*, You, who bring together everyone, let me see my son, with *Allah*'s will the time will come and he will capture Kazan again.'

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